Steele, Joshua

AN ESSAY

TOWARDS ESTABLISHING THE MELODY AND MEASURE OF SPEECH TO BE EXPRESSED AND PERPETUATED BY PECULIAR SYMBOLS.

(By Joshua Steele.)

LONDON:

PRINTED BY W. BOWYER AND J. NICHOLS:

FOR J. ALMON, IN PICCADILLY.

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E.S.H. 8.23/15

TO THE RIGHT HONOURABLE AND HONOURABLE

THE PRESIDENT AND FELLOWS OF

THE ROYAL SOCIETY,

INSTITUTED FOR THE IMPROVEMENT OF

NATURAL KNOWLEDGE;

AND

TO THE RIGHT HONOURABLE AND HONOURABLE

THE PRESIDENT AND MEMBERS OF

THE SOCIETY

FOR THE ENCOURAGEMENT OF ARTS,

THIS TREATISE

ON THE

MELODY AND MEASURE OF SPEECH

IS RESPECTFULLY INSCRIBED,

BY THEIR MOST HUMBLE SERVANT,

THE AUTHOR.

Josua Steele

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TO

SIR JOHN PRINGLE, BART.

PRESIDENT OF THE ROYAL SOCIETY.

SIR,

FINDING that, of this Child, which I have ſo long nouriſhed in private, ſome imperfect rumours are ſpread abroad; and, exciting curioſity, have moved my friends and others to diſcourſe variouſly about it; I have thought proper to let it go into the world, and ſpeak for itſelf. And though it may appear aukward or deficient, for want of that farther education which I intended to have procured for it, under the advice of thoſe learned perſons, to whom I made it known laſt year; yet reflecting on the many advantages of a more public ſchooling, I am reſolved to keep it at home no longer: however, as I cannot

think of letting it ſet out under my name alone, without ſome other of better authority to recommend it, I hope I may be indulged with the liberty of prefixing yours as its ſponſor. I might ſay, as ſomething more; for, as my love of ſcience owes very much to the happineſs I had of an early acquaintance with you, ſo if I had not been lately prompted by your ſpirit of inveſtigation, I think, this offspring of mine had never ſeen the light at all.

I am, SIR, with great regard,

Your moſt obedient humble ſervant,

Margaret Street, Cavendiſh Square,
September 25, 1775.

JOSHUA STEELE.

PRE-

PREFACE.

THE following ſheets, ſo far as the two firſt parts, were written as remarks on a few chapters of a late philoſophical treatiſe, called *The Origin and Progreſs of Language*; and being communicated to the Author of that ingenious work, he was candid enough to give up many of the muſical opinions which he had publiſhed in his firſt edition: opinions which he was led into by authors of great fame, as well as by practical muſicians, whom he had conſulted.

As, I believe, it ſeldom, or perhaps never, has happened, that the firſt knowledge or renovation of any art or ſcience, came into the world compleatly ſyſtematized, I am more deſirous of ſubmitting my imperfect endeavours to the corrections of abler hands, than ambitious of praiſe for having produced a finiſhed piece. And therefore, I have thought it beſt, on this occaſion, to give the following matter nearly in its original form; ſelecting from the firſt edition of *The Origin and Progreſs*, thoſe opinions, as a text, to which the remarks and concluſions, that made the ſubject of my two firſt letters, more immediately relate; the ſubſtance of which letters are contained in the two firſt parts. And next in order, the queries and doubts afterwards propoſed by the ingenious author of *The Origin and Progreſs*, with my anſwers to them, make out the third and fourth parts and the poſtſcript.

And

And probably, theſe altogether, though in this ſcattered manner (and incumbered with ſome repetitions) may be more clear and ſatisfactory to an inquiring reader, than if they were poliſhed into a more formal ſyſtem.

The puzzling obſcurity relative to the *melody and meaſure* of ſpeech, which has hitherto exiſted between modern critics and ancient grammarians, has been chiefly owing to a want of terms and characters, ſufficient to diſtinguiſh clearly the ſeveral properties or accidents belonging to language; ſuch as, *accent*, *emphaſis*, *quantity*, *pauſe*, and *force*; inſtead of wihch *five terms*, they have generally made uſe of *two* only, *accent* and *quantity*, with ſome looſe hints concerning *pauſes*, but without any clear and ſufficient rules for their uſe and admeaſurement; ſo that the definitions required for diſtinguiſhing between the expreſſion of *force* (or loudneſs) and *emphaſis*, with their ſeveral degrees, were worſe than loſt; their difference being tacitly felt, though not explained or reduced to rule, was the cauſe of confounding all the reſt.

In like manner, there ſtill exiſts another defect in literal language of a ſimilar kind; that is, there are in nature, neither more, nor leſs, than ſeven *vowel ſounds*, beſides diphthongs; for which ſeven ſounds, the principal nations in Europe uſe only five characters (for the *y* has, with us, no ſound diſtinct from the *i*), and this defect throws the orthography and pronunciation of the whole into uncertainty and confuſion.

In order to diſtinguiſh what are VOWELS and what are not, let this be the definition of a *vowel ſound*; *videlicet*, a ſimple ſound capable of being continued invariably the ſame for a long time

(for

(for example, as long as the breath laſts), without any change of the organs; that is, without any movement of the throat, tongue, lips, or jaws.

But a *diphthong ſound* is made by blending two *vowel ſounds*, by a very quick pronunciation, into *one*.

So that to try, according to the foregoing definition, to continue a diphthong ſound, the voice moſt commonly changes immediately from the firſt vowel ſound, of which the diphthong is compoſed, by a ſmall movement in ſome of the organs, to the ſound of the vowel which makes the latter part of the ſaid diphthong, the ſound of the firſt vowel being heard only for one inſtant. For example, to make this experiment on the Engliſh ſound of U, as in the word USE, which is really a *diphthong* compoſed of theſe two Engliſh ſounds EE and OO; the voice begins on the ſound EE, but inſtantly dwindles into, and ends in, OO.

The other Engliſh ſound of U, as in the words UGLY, UNDONE, BUT, and GUT, is compoſed of the Engliſh ſounds AU and OO; but they require to be pronounced ſo extremely ſhort and cloſe together, that, in the endeavour to prolong the ſound for this experiment, the voice will be in a continual confuſed ſtruggle between the two component ſounds, without making either of them, or any other ſound, diſtinct; ſo that the true Engliſh ſound of this diphthong can never be expreſſed but by the aid of a ſhort energic aſpiration, ſomething like a ſhort cough, which makes it very difficult to our Southern neighbours in Europe.

To try the like experiment on the Engliſh ſound of I or Y, as I in the firſt perſon, and in the words MY, BY, IDLE, and

FINE, (both which letters are the marks of one and the ſame *diphthong ſound* compoſed of the Engliſh ſounds AU and EE,) the voice begins on the ſound AU, and immediately changes to EE on which it continues and ends.

The Engliſh ſound of E, in the words *met*, *let*, *men*, *get*, is a diphthong compoſed of the vocal ſounds A and E (being the ſecond and third vowels in the following arrangement) and pronounced very ſhort.

In order the better to aſcertain the tones of the ſeven vocal ſounds, I have ventured to add a few French words in the exemplification; in the pronunciation of which, I hope, I am not miſtaken. If I had not thought it abſolutely neceſſary, I would not have preſumed to meddle with any living language but my own; the candid reader will therefore forgive and correct my errors, if I have made any in this place, by ſubſtituting ſuch other French ſyllables as will anſwer the end propoſed.

The *ſeven natural vowel ſounds* may be thus marked and explained to ſound,

in Engliſh as the words,	*in French as the words,*
ɑ=all, ſmall, or, for, knock, lock, *occur.*	en, grande.
a=man, can, cat, rat.	*Pa*ris, *ha*bit, *par*don.
e=may, day, take, nation,	ſes, et.
i=*e*vil, keen, it, be, *in*iqu*i*ty.	Par*i*s, hab*i*t, ris, dit, il.
o=*o*pen, *o*nly, br*o*ke, h*o*le.	ſ*o*ldat, c*ô*tes, *o*ffrir.
ω=fool, two, rule, tool, do.	ou, vous, jour, jal*ou*x.
u=ſuperfluous, tune, ſupreme, credulity, *very rare in Engliſh.*	du, plus, une.

Diphthong

Diphthong ſounds in Engliſh.

αi = I, *fine*, h*i*re, l*i*fe, r*i*de, ſp*y*, fl*y*, (a long ſound).
ae = met, let, get, men, (a ſhort ſound).
iw = you, uſe, new, due, few, (a long ſound).
αω = { makes the Engliſh ſound of *un* or *ug*, and is pronounced extremely ſhort, } *un*kind, *un*done, beg*un*, *u*gly, b*u*t, ſh*u*t, g*u*t.
oω = how, bough, ſow, hour, gown, town, (this diphthong is ſounded long, dwelling chiefly on the latter vowel).

The letters and ſounds, which in modern languages paſs under the names of diphthongs, are of ſuch different kinds, that they cannot properly be known by any definition I have ſeen: for, according to my ſenſe, the greateſt part of them are not diphthongs. Therefore, that I may not be miſunderſtood, I will define a *proper diphthong* to be made in ſpeech, by the blending of *two vowel ſounds* ſo intimately into *one*, that the ear ſhall hardly be able to diſtinguiſh more than one uniform ſound; though, if produced for a longer time than uſual, it will be found to continue in a ſound different from that on which it began, or from its *diphthong ſound*.

And therefore the vowels, which are joined to make diphthongs in Engliſh, are pronounced much ſhorter, when ſo joined, than as ſingle vowels; for if the vowel ſounds, of which they are compoſed, eſpecially the initials, are pronounced ſo as to be eaſily and diſtinctly heard ſeparately, they ceaſe to be diphthongs, and become diſtinct ſyllables.

Though the grammarians have divided the vowels into three claſſes; long, ſhort, and doubtful; I am of opinion, that every one of the ſeven has both a longer and ſhorter ſound: as,

α is long in *all*, and ſhort in *lock* and *oc* (lαck and αc)

A is long in *arm*, and ſhort in *cat*.

E is long in *may* and *make*, and ſhort in *nation*.

I is long in *be*, and ſhort in *it*.

O is longer in h*o*le than in *o*pen; long in corr*o*de, ſhort in corr*o*ſive.

ω is long in *fool*, ſhort (by compariſon) in *fool*iſh.

U is long in *tune* and *plus*, and ſhort in ſ*u*per and *du*.

But the ſhorteſt ſounds of O, ω, and U, are long in compariſon with the ſhort ſounds of the four firſt vowels.

The French, the Scotch, and the Welſh, uſe all theſe vowel ſounds in their common pronunciation; but the Engliſh ſeldom or never ſound the U in the French tone (which I have ſet down as the laſt in the foregoing liſt, and which, I believe, was the ſound of the Greek ὑπσιλὸν) except in the more refined tone of the court, where it begins to obtain in a few words.

I have been told, the moſt correct Italians uſe only five vowel ſounds, omitting the firſt and ſeventh, or the α and the *u*. Perhaps the Romans did the ſame: for it appears by the words which they borrowed from the Greeks in latter times, that they were at a loſs how to write the η and the υ in Latin letters.

As the Greeks had all the ſeven marks, it is to be preſumed that at ſome period they muſt have uſed them to expreſs ſo many different ſounds. But having had the opportunity of converſing with a learned modern Greek, I find, though they ſtill uſe all

the

the ſeven marks, they are very far from making the diſtinction among their ſounds which nature admits of, and which a perfect language requires: but all nations are continually changing both their language and their pronunciation; though that people, who have marks for ſeven vowels, which are according to nature the competent number, are the leaſt excuſable in ſuffering any change, whereby the proper diſtinction is loſt.

Some very uſeful alterations and additions might be made among the conſonants, towards attaining a rational orthography. But I forbear to go any farther here, on this head, than juſt to throw out theſe hints; from which it may be judged, what very great advantages might ariſe to the lingual and literary commerce of the world, by a ſet of learned men ſitting down, under ſome reſpectable authority, to reform the alphabet, ſo as to make it contain diſtinct elementary marks for expreſſing all the lingual ſounds of the European languages at leaſt; in doing which, the difficulty would be infinitely over-balanced by the great and general utility.

So much it was neceſſary for me to ſay on the incongruity between our preſent letters and our natural elementary ſounds; becauſe having, for many years paſt, conſidered *that* and the *melody* and *meaſure* of *ſpeech* together, as parts of the ſame ſubject, it is probable, I may have uſed, in the following ſheets, expreſſions with a latent reference to theſe elementary ſounds, which, without this ſlight explanation, might be unintelligible.

But to return to the immediate ſubject of the following eſſay. I ſet out with ſuppoſing the reader to have ſome practical knowledge of modern muſic;—I ſay *practical*, for without that in ſome degree,

degree, it is next to impoſſible by *theory* alone, to comprehend clearly and diſtinctly, either the *rhythmical* or *metrical* diviſions of time; the difference between *emphaſis* and *force of loudneſs*; and ſtill leſs the differences of ACCENT, *acute*, *grave*, and the *circumflexes*. To muſicians, theſe will be no difficulties at all; and a very few leſſons of a maſter, either on a baſs viol, or a great * *pitch-pipe*, or the voice, will be ſufficient to enable any perſon, with a tolerable ear, to overcome them.

Muſic among moderns, though much cultivated for pleaſure, has been conſidered by men of letters, at beſt, only as a feminine ornament, or an amuſement for an hour of relaxation; but, if this ſyſtem be adopted, the grammarian muſt either aſſociate with, or ſubmit himſelf to, the muſician, until ſuch time as he himſelf becomes a muſician: for, to make the beſt uſe of this knowledge, it ſhould be blended with the firſt doctrinal elements of ſpeech. And now, in ſupport of this opinion, becauſe I know ancient, or claſſical, authorities are oftentimes more convincing than modern reaſon, I will call a few to my aſſiſtance. Ælian in his Various Hiſtories, b. VII. ch. 15. tells us (Ἡνίκα τῆς θαλάσσης, &c.), "When the Mitylenians had the chief command "at ſea, they inflicted this puniſhment on their deſerting allies, "*That their children ſhould not learn letters, nor be inſtructed in* "*muſic*; being, in their opinion, the heavieſt of all puniſh- "ments, *to live* (ἐν ἀμαθίᾳ καὶ ἀμουσίᾳ) UNLETTERED and UNMU- "SICAL." When *Parmeno*, in Terence's *Eunuch* (act iii. ſc. 2.), is extolling the accompliſhments of the ſlave preſented to *Thais*,

* I mean by a *great pitch-pipe*, any large *flute-pipe*, or *diapaſon-pipe* of an *organ*, fitted with a long ſliding ſtopper, by means of which, may be made, ſliding tones, like thoſe of the voice.

he ſays: "Examine him in literature, prove him in gymnaſtics, "try him in *muſic*; I will vouch him ſkilled in every thing "becoming a gentleman." *Socrates*, in *Plato's* dialogue called *Theages*, aſks the young man, "Whether his father had not "taught him all thoſe things in which noble youths were com- "monly inſtructed; γράμματά τε, καὶ κιθαρίζειν, καὶ παλαίειν, καὶ τὴν "ἄλλην ἀγωνίαν; that is, literature, MUSIC, wreſtling, and the "other exerciſes." *Xenophon*, treating of the manners of the *Lacedæmonians*, ſays: "But other Greeks, and eſpecially thoſe "who wiſh to have their children educated in the moſt elegant "manner, as ſoon as they are able to underſtand what is ſaid, "put them under the care of (παιδαγωγὸς θεραπεύοντας) ſervants "capable of conducting their education; and immediately alſo "ſend them to maſters to teach them (καὶ γράμματα, καὶ μουσικὴν, καὶ "τὰ ἐν παλαίστρᾳ,) letters, *muſic*, and corporal exerciſes." Cicero (in his firſt book of Tuſculan Queſtions) tells us, "Summan "eruditionem Græci ſitam cenſebant in nervorum vocumque "cantibus. Igitur et Epaminondas . . . . fidibus præclarè "ceciniſſe dicitur. Themiſtocles . . . . . cum in epulis recu- "ſaſſet lyram, habitus eſt indoctior: ergo in Græciâ muſici "floruerunt, diſcebantque id omnes, nec, qui neſciebat, ſatis "excultus doctrinâ putabatur." "To ſing, and play on mu- "ſical inſtruments, was by the Greeks held to be a chief part "of polite education. Epamininondas . . . . was ſaid to have "been a fine performer. Themiſtocles, ... for having "refuſed the lyre at an entertainment, was accounted an igno- "rant fellow. Therefore, in Greece muſicians flouriſhed; every

"one

" one learned that art; and whoſoever knew it not, was looked " upon as under-bred."

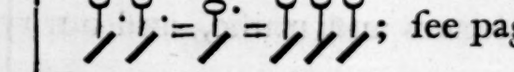
We have ſome *foundations* in England for bringing up ſcholars both to muſic and letters at the ſame time; but hitherto theſe ſtudies have not been joined together, ſo as to afford mutual ſupport to each other. In the education of a modern gentleman, muſic has only been conſidered on the ſide of entertainment, not on that of uſeful erudition: and thoſe who have made this art their profeſſion (with the exception of very few) have ſeen it in the ſame light. For to excel in the practical part has been ſo lucrative, that they have generally given all their time and application to attain that end, to the neglect both of literature and ſcience; and hence, I ſuppoſe, it is, that, being looked upon only as the miniſters of our pleaſures, we do not give them the ſame rank in public eſtimation, as we do to the profeſſors of other ſciences. Moreover, having never yet blended the ſtudy of muſic and language together, ſo as to treat the modulation of *ſpeech* as a *genus* of *muſic* under the rules of *Melopœia*, it is not to be wondered at, that the Greek writers in this learning have been overlooked or miſunderſtood. However, I ſhould think it is in the power of our univerſities to bring this ſcience (and the arts under it) into ſome better degree of note than it has been hitherto; and as it lies properly within their province, I hope, they will think it not beneath their attention: for it is too much to expect from the accidental labours of private volunteers, that the overwhelmed ruins of a Herculaneum ſhould be retrieved from rubbiſh, and reſtored to their former ſplendour.

But if the *amouſoi* * ſhould have inclination and power ſufficient to diſappoint ſuch an expectation for ſome time, may we not ſtill hope, that the ſyſtem propoſed in this Eſſay may be patronized by the ladies. The ſtudy of muſic being almoſt univerſally thought a neceſſary part of their education, they will find no difficulty in underſtanding the ſubject of this treatiſe; and if they ſhould make the care of their nurſery their principal amuſement, as all the beſt of them do, may we not expect to ſee the riſing generation inſtructed by their fair mothers in the joint knowledge of letters and muſic, and our typical marks of ACCENT, QUANTITY, EMPHASIS, PAUSE, and FORCE, added to their ſpelling book (which will then be a compleat *Gradus ad Parnaſſum*), and as familiarly known as the alphabet.

Then if the Attic plant of literature ſhould thus ſpring from the labours of thoſe lovely pædagogues, its branches may in time ſpread abroad, and its fruit at length be propagated and cultivated to the utmoſt perfection in thoſe renowned ſeminaries of the Muſes, on the banks of the Iſis and Cam.

* Unſkilled in muſic.—I have met with no one to whom this ſyſtem has been communicated, that was not immediately convinced of its truth and utility; but ſome of the *amouſoi* (though otherwiſe perſons of genius), upon reflection, have ſeemed not well pleaſed with the diſcovery, by endeavouring to prove its inutility. However inconſiſtent this conduct may appear, we know, by other inſtances in mankind, it is not unnatural: for we find many, who are leſs aſhamed to expoſe their vices, than to acknowledge their poverty.

EXPLANATION OF SOME MARKS OF ABBREVIATION AND MUSICAL TERMS, USED IN THIS TREATISE.

=	signifies	equal, or equivalent to; as, 2 and 3 = 5; that is, 2 and 3 are equal to 5.
+		plus, more, or to be added; as 2+3=5; and $\frac{1}{2}+\frac{1}{2}=1=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}$; that is, two halves are equal to one whole; and one whole, being equal to three-thirds; of consequence two halves are equal to three-thirds, as $\frac{1}{2}+\frac{1}{2}=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}$. So  ; see page 8, 25, &c.
SUB-DUPLE,		half, being proportionally as much below unity, as double and triple are above it.
SUB-TRIPLE,		a third, being proportionally as much below unity, as double and triple are above it.
FORTE,		loud.
PIANO,		soft.
ALLEGRO,		quick, or fast.
ADAGIO,		slow.
LARGO,		a middle degree between fast and slow.
STACCATO,		successive tones with a short pointed expression, and so distinctly sounded, that they seem as if separated by small interruptions.
SOSTENUTO,		the contrary to *staccato*; that is, successive tones so blended and so evenly supported, that no interruption of sound can be perceived between them.

All other marks and terms are explained as they occur.

THE

THE

MELODY AND MEASURE OF SPEECH.

I HAD long entertained opinions concerning the melody and rhythmus of modern languages, and particularly of the Engliſh, which made me think our theatrical recitals were capable of being accompanied with a baſs, as thoſe of the antient Greeks and Romans were, provided a method of notation were contrived to mark the varying ſounds in common ſpeech, which I perceived to run through a large extent between *acute* and *grave*; though they ſeldom or never coincided, in their periods, with any of the tones or ſemitones of our ordinary muſic, which is an imperfect mixture of thoſe two genera, called by the Greeks *diatonic* and *chromatic*.

I was of opinion that, in pronunciation, the voice moved up and down by ſuch ſmall gradations as that, whether the

degrees were by quarters of a diatonic tone, or by ſmaller diviſions, they ſeemed, in compariſon with thoſe of our *chromatico-diatonic*, to be by imperceptible ſlides.

But though I had often communicated theſe notions to many gentlemen of genius and learning, as well as capital artiſts, hoping ſome of them would turn their minds to the revival of the antient *chromatic* and *enharmonic* genera of muſic, and of a proper baſs accompaniment for the declamation of the ſtage, ſo long loſt; yet I never digeſted my own thoughts on paper, till my learned and honoured friend Sir John Pringle, Preſident of the Royal Society, deſired me to give him, in writing, my opinion on the *muſical part* of a very curious and ingenious work lately publiſhed at Edinburgh, on *The Origin and Progreſs of Language*, which I ſhould find principally in part II. book ii. chap. 4. and 5. wherein ſeveral propoſitions, denying that our language has either the *melody of modulation*, or the *rhythmus of quantity*, gave occaſion to the following ſyſtematic attempt to prove the contrary. And as the ſubſtance of it was originally communicated to that gentleman in two letters, ſo I have continued the ſame form of diviſion here, by giving it in two parts.

THE PROPOSITIONS CONTROVERTED.

See Origin and Progreſs, vol. II. p. 276, &c. "That there is "no accent, ſuch as the Greek and Latin accents, in any modern "language.—And laſtly, the impoſſibility for us, that are not "accuſtomed to it, to ſound thoſe antient accents, has perſwaded "many people that it was as impoſſible for the antients to do it."

P. 298.

P. 298. " Mr. Foſter would fain perſuade us, that in Engliſh " there are accents, ſuch as in Greek or Latin; but to me, it is " evident that there are none ſuch: by which I mean, that " we have *no accents upon ſyllables*, which are muſical tones, " *differing in acuteneſs and gravity*. — For though there are " changes of voice in our ſpeaking, from *acute to grave*, and " *vice verſâ*; theſe changes are *not upon ſyllables*, but *upon words* " or *ſentences*." P. 299. " Our accents — neither are nor can by " their nature be ſubjected to any rule; whereas the antient, — " are governed by rules, &c. — We have accents in Engliſh, " and ſyllabic accents too; but there is *no change of the tone in* " *them*; the voice is only raiſed more, ſo as to be *louder* upon " one ſyllable than another. — That there is no other difference " is a matter of fact, that muſt be determined by muſicians. " Now I appeal to them, whether they can perceive any dif- " ference of tone betwixt the *accented* and *unaccented* ſyllable " of any word? And if there be none, then is the *muſic of our* " *language*, in this reſpect, *nothing better* than the *muſic of a* " *drum*, in which we perceive no difference except that of " *louder* or *ſofter*."

PART I.

WE ſuppoſe the reader to have ſome knowledge of the modern ſcale and notation of muſic, namely the *chromatico-diatonic*; which may be defined practically, as,

A ſeries of ſounds *moving diſtinctly* from grave to acute, or *vice verſâ* (either gradually or *ſaltim)* by intervals, of which the ſemitone (commonly ſo called) may be the common meaſure or diviſor, without a fraction*, and always dwelling, for a perceptible ſpace of time, on one certain tone.

Whereas the *melody of ſpeech moves* rapidly up or down by *ſlides*, wherein no graduated diſtinction of tones or ſemitones can be meaſured by the ear; nor does the voice (in our language) ever dwell diſtinctly, for any perceptible ſpace of time, on any certain level or uniform tone, except the laſt tone on which the ſpeaker ends or makes a pauſe. For proof of which definition we refer to experiment, as hereafter directed.

Whilſt almoſt every one perceives and admits ſinging to be performed by the aſcent and deſcent of the voice through a variety of notes, as palpably and formally different from each other as the ſteps of a ladder; it ſeems, at firſt ſight, ſomewhat extraordinary, that even men of ſcience ſhould not perceive the

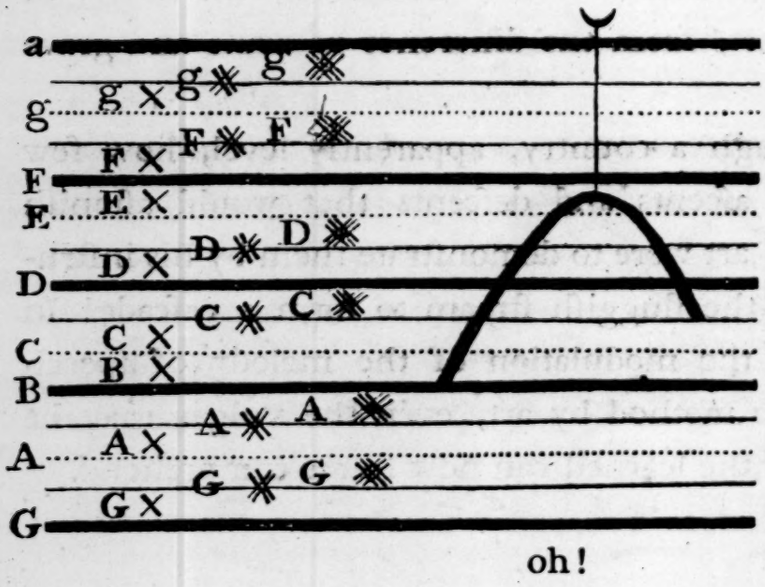
* I omit the critical diſtinction of major and minor tones and the dieſis, becauſe the modern chromatico-diatonic octave is practically divided into 12 ſemitones, ſuppoſed equal to the ear.

rapid

rapid ſlides of the voice, upwards and downwards, in common ſpeech. But the knowledge of the various diſtinct notes of ordinary muſic is not only laid open to thoſe multitudes who learn that art; but alſo, being rendered viſible and palpable to the unlearned, by the keys of organs and ſuch like inſtruments, it happens that almoſt every one knows, the variety of muſic to ariſe, in part, from the difference of acute and grave tones.

In traveling through a country, apparently level, how few people perceive the aſcents and deſcents that would aſtoniſh them, if the man of art were to demonſtrate them by his inſtrument, and to bring the ſluggiſh ſtream to form a caſcade! In like manner, when the modulation of the melody of ſpeech ſhall be ripened into method by art, even the vulgar may be taught to know what the learned can now ſcarce comprehend.

A METHOD OF DELINEATING NOTES OR CHARACTERS TO REPRESENT THE MELODY AND QUANTITY OF THE SLIDES MADE BY THE VOICE IN COMMON SPEECH.

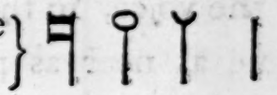


Let the 5 black lines, ſuch as are made uſe of in noting muſic, according to the ordinary modern method, be drawn, as in the margin, ſtrong; and let them be interlined with red or faint black; *videlicet*, with two continued lines and one dotted line between them, except in the interval between B and C, and in the interval between E and F, as hereafter explained. So that, ſuppoſing the ſtrong black line at bottom to be that whereon the note G is to be marked, then the ſpace between that and the red or faint line next above it, will be the ſpace for G+$\frac{1}{4}$ tone, or G× (with a ſingle croſs); and the ſaid red or faint line itſelf, being the firſt red or faint line from the bottom, will be the line for G+$\frac{1}{2}$ a tone, or G✱ (with a double croſs); and the ſpace between this red or faint line, and the dotted line next above it, will be for G+$\frac{3}{4}$ tones, or G ✱ (with a triple croſs); the dotted line will be

for A, the ſame tone that would have been marked on the whole ſpace, if there had been no red or faint lines at all. The additional quarter tones of A×, A✱, and A✱✱, will proceed in like manner; and the ſecond ſtrong black line will be for the note B, the next ſpace for B+$\frac{1}{4}$ tone or B×; and here, omitting the continued red or faint line, we come immediately to the dotted one, which is for C; becauſe the interval between B and C contains only two quarters, or a ſemitone; the interval alſo between E and F, being of the ſame dimenſion, is provided for in a ſimilar manner: and theſe lines, ſo drawn, I call the *Scale.*

Then, inſtead of uſing round or ſquare heads for the notes to be marked on this ſcale (as in the ordinary muſic) let us ſubſtitute *ſloping* or *curving lines*, ſuch as the expreſſion may require; as , or , or , or ; which lines, when drawn on the foregoing ſcale, will eaſily ſhew through how many quarter tones the voice is to ſlide; and theſe I call the *accents* or *notes of melody.*

In the next place, the quantity or proportion of time allowed to each note, may be diſtinguiſhed by adding tails of different forms, always drawn upwards, to prevent confuſion, by miſtaking the head for the tail, or *vice verſâ*; becauſe our heads have ſome reſemblance to the tails and tyes of quavers in the ordinary muſic, and our tails have ſome reſemblance to their heads of minims and briefs; as thus,

Various forms of tails to expreſs the difference of quantity, 

The heads which mark the *accent* or difference of melody,

Tails

Tails and heads joined together, the heads being at the bottom and the tails drawn upwards, which, being thus joined, form, as it were, one note, expreſſing both *accent* and *quantity*.

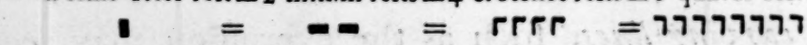
Though we differ ſomewhat in form, let us however (ſince the meaſures of time in muſic and in ſpeech are both the ſame) adopt the names by which the different quantities or proportions of time, are diſtinguiſhed in common muſic.

Such as a ſemi-brief = 2 minims = 4 crotchets = 8 quavers.

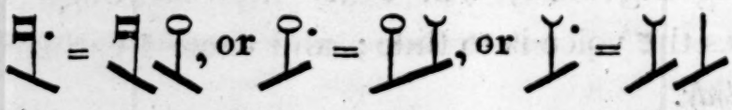
For which let our marks be,

And let the reſts or pauſes be repreſented thus,

a ſemi-brief reſt = 2 minim reſts = 4 crotchet reſts = 8 quaver reſts.

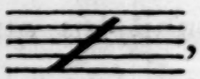


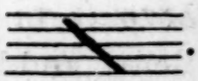
We alſo adopt the method uſed in common muſic, of lengthening a note, by the addition of a point, as,



Then the note, on the foregoing ſcale, over the interjection *Oh!* whoſe duration in time is only that of a crotchet, repreſents the melody of the voice to have made a ſlide from B to E×, and thence down again to C♯; a flight, up and down, through nineteen quarter tones; and this I apprehend may very properly be called a *circumflex*.

In deviſing a ſcheme for expreſſing on paper the muſical ſlides of the voice, in the melody of ſpeech, I choſe one which might come as near as poſſible to the modern notation of muſic, in order to make it the eaſier to be comprehended by thoſe whoſe ideas of ſounds and meaſure of time are already formed on that plan.

plan. I had no intention of imitating the figures of the *Greek accents*; and yet, by meer accident, in purſuing my own ſcheme, I found my new invented notes were exactly in the Greek form. From this fortuitous coincidence, may we not ſuſpect, that we have hit on the true meaning of the Greeks (who wrote, as we do, from the left to the right) by their marks, of *acute* for the ſlide upwards, and of *grave* for the ſliding return downwards: for (omitting the tails, which are only for the purpoſe of meaſuring the time,) to mark a ſlide progreſſively upwards by our ſyſtem, it muſt go thus 

, and progreſſively downwards, thus, 

. Why did the Greeks mark their accents by exactly ſuch ſloping lines, if they did not mean them as we do, for the expreſſion of a ſlide upwards /, or of a ſlide downwards \ ?

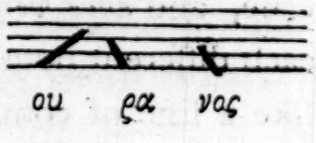
I muſt allow, however, that this coincidence between the marks which I have adopted and thoſe uſed by the Greeks is ſomewhat extraordinary, conſidering that they called their moſt acute ſound, low; and their moſt grave ſound, high; and alſo that their diſtinctions of notes in writing, were not made by poſition as ours are (that is, the higher notes occupying the higher parts of the ſcale, and *vice verſâ)*; but their notation ran in one ſtrait line, each different note being diſtinguiſhed by a particular character, like a line of common writing. But to ſolve this difficulty to myſelf, I have ſuppoſed their calling the graveſt note, high; and the moſt acute, low; was in relation to the poſition of their notes on their inſtruments: for I think their expreſſions of

ἐπίτασις and ἀνάτασις * as applied to the *acute*, and of ἄνεσις to the *grave*, ſeem to imply that they conſidered the voice as aſcending to the firſt, and deſcending to the laſt; for unleſs they had been led by this ſentiment, they ſhould have made their marks for the acute and grave quite contrary to what they really did, and to what I have done, by making them conformable to our modern notation of muſic.

If the learned author of the *Origin and Progreſs of Language*, had conceived that the melody of our ſpeech was formed by ſlides, he would have found his quotation (page 278.) from Dion. Thrax. (φώνης ἀπήχησις ἐναρμονίυ, ἢ κατ' ἀνάτασιν ἐν τῇ ὀξείᾳ ἢ κα]' ὁμαλισμὸν ἐν τῇ βαρείᾳ, ἢ κα]ὰ περίπλασιν ἐν τῇ περισπωμένῃ) to have been perfectly agreeable to our ſyſtem; and his difficulty to comprehend why the grave, marked on a laſt ſyllable, ſhould (by ſome commentators be ſaid to) denote the acute would vaniſh, if he had conſidered that a grave accent muſt begin comparatively acute, in order to end grave, by ſliding downwards.

The true ſenſe of theſe words of Dionyſius is probably this: "That accent is the change of the enharmonic voice, by an "extent or ſtretch up to the acute, or by levelling it to the grave, "or by making a circuit in the circumflex." In other words, ſliding up to the acute, ſliding down to the grave, and ſliding up and down, without change of articulation in the circumflex.

Suppoſe the word ουρανος to be noted in our manner: ού, with the acute, roſe or ſlid up about a fifth; ρὰ, with a grave, fell or ſlid



* Ariſtid. Quint. ſays expreſsly (in Meibom. vol. II. p. 8. and 9.) γίνεσθαι δὲ, ἡ μὲν βαρύτης, κάταθεν ἀναφερομένυ τῦ πνεύματος· ἡ δ' ὀξύτης, ἐπὶ πολῆς ωροϊεμένυ; that is, a grave ſound is produced from the bottom or loweſt part of the breath; and an acute ſound, from the top or upper part.

down to the common level; conſequently, to let νὸς ſlide to the *grave*, in like manner, the voice muſt be allowed to get to the top, or acute part of the grave, in order to ſlide down again; otherwiſe, if the identical tone that ρα ended on ſhould be continued uniformly to the whole of the ſyllable νὸς, it would fall under the deſcription or definition of common ſong, by dwelling for a perceptible ſpace of time on one tone. Wherefore I think it muſt be underſtood, that *acute* and *grave* were not ſingle fixed tones, like the notes of diatonic muſic, but were the marks of vocal ſlides; *viz.* that the *acute* began grave and ended acute; and on the contrary, the *grave* began acute and ended grave.

As all ſpeech, proſe as well as poetry, falls naturally under emphatical diviſions, which I will call cadences: Let the theſis or pulſation, which points out thoſe diviſions, be marked by *bars*, as in ordinary muſic. Modern muſicians, very improperly, uſe the words *accented* and *unaccented* in the place of theſis and arſis; but the proper ſenſe of *accent* refers only to the melody of *acute* and *grave*, or diverſity of tone; whereas the *theſis* and *arſis* ſhould relate ſolely to *pulſation* and *remiſſion*. By which diverſity of expreſſion, *emphatic* and *remiſs*, the modes of time are pointed out, and the meaſure governed.

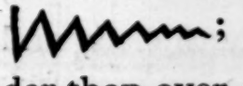
Of modes of time there are only two genera; the one, where the whole time of a *bar*, or *cadence*, is divided by 2, and its ſub-duples or ſub-triples; the other, where the whole time of a *bar* or *cadence* is divided by three, and its ſub-duples or ſub-triples. More ſhall be ſaid of this and of emphaſis hereafter, under the head of Meaſure or Rhythmus.

Almoſt every ſyllable in our language (monoſyllables excepted) is affected poſitively either to the *arſis* or *theſis*, though ſome are of a common nature, and may be uſed with either.

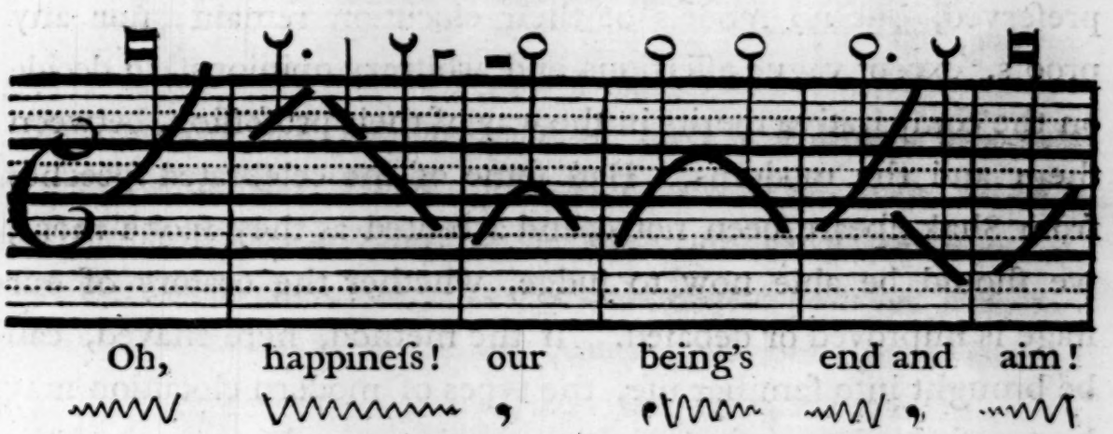
Our heroic, or ten ſyllable lines, moſt commonly begin with a ſyllable under arſis: and ſuppoſing the line to conſiſt of 5 feet, or rather according to our ſyſtem, of 5 *bars* or *cadences* of muſical time (excluſive of reſts or pauſes), there will be half a bar at the beginning, and half a bar at the end; that is, it will begin with *arſis* and end with *theſis:* but ſometimes the affection of the firſt ſyllable is ſo poſitive to *theſis*, as to oblige the meaſure of the line to begin with a whole bar (for the beat, or *theſis*, conſtantly falls on the firſt note or ſyllable of the bar); but always ſome *reſts* or *pauſes* are neceſſary, as being more agreeable both to the ſenſe and to the meaſure; ſo that, including the *reſts*, a line of nominal 5 feet, or ten ſyllables in words, occupies at leaſt the time of 6 *bars* or *cadences*, as in the example following; in which the ſyllable, *oh!* is poſitively *emphatical* and under *theſis*, and the ſyllable *our* (agreeable to the ſenſe in this expreſſion) is, as poſitively, *remiſs*, and under *arſis*.

But here let it be obſerved, that this *emphaſis of cadence* and the *expreſſion of loudneſs*, are not to be conſidered as equivalent terms or affections of the ſame kind; for the *arſis*, or *remiſs*, may be *loud*, or *forte*; and the *theſis*, or *emphatic*, *piano* or *ſoft*, occaſionally. The *theſis and arſis* being periodically alternate, whether expreſſed or ſuppoſed; whereas the applications of the *forte* and *piano* are *ad libitum*, or *apropos*.

Therefore, beſide the characters which diſtinguiſh the variety of ſounds and of meaſure of time, there are others required to mark

mark where the *forte* and *piano* ſhould be expreſſed. The modern muſicians have no other characters for theſe than the words themſelves. However, they will be better ſupplied in our ſcheme by the aſper ʿ, and lenis ʾ, of the Greeks *; the *creſcendo*, *rinforzando*, or *ſwell*, by ; and the *ſmorzando*, or *dying away*, by  ; all which will be more conveniently written under than over the words, to prevent their interfering with apoſtrophes or tittles of the letter *i*.

THE FOREGOING CHARACTERS APPLIED IN THE FOLLOWING EXAMPLE.



In an attempt ſo new in our age, as the reducing common ſpeech to regular notes, it will not be expected that this firſt

* I mean, by adopting theſe marks, to inſinuate a conjecture; and, if I am right, will not the neceſſity of *two ſpirits*, as well as two *accents*, be apparent?—Though very learned men have thought otherwiſe. In the ancient guttural languages, the forte was probably aſpirated; that is, the ſound of the letter H was frequently thrown in: for a frequent energic aſpiration is a principal cauſe of the Iriſh vicious tone in pronouncing Engliſh; and that aſpirated tone is derived from the original Iriſh language, which, like all the other antient languages, is extremely guttural.

eſſay

eſſay ſhould be extremely accurate; for there is a great latitude in the ſlides not only of different ſpeakers, but alſo of the ſame ſpeaker at different times.

People who play by ear on inſtruments of muſic, as well as thoſe who play by notes, can ſeldom play their voluntaries a ſecond time without great variation. Now all people, orators of pulpit, bar, and ſtage, in reſpect of the melody and rhythmus of language, are but as players of voluntaries exhibiting by ear, having no notes as a teſt or ſtandard to prove their correctneſs, and to meaſure the degrees of their excellence.

We have heard of Betterton, Booth, and Wilks, and ſome of us have ſeen Quin; the portraits of their perſons are probably preſerved, but no models of their elocution remain; nor any proofs, except vague aſſertions and arbitrary opinions, to decide on the comparative merits in the way of their profeſſion, between them and the moderns. Had ſome of the celebrated ſpeeches from Shakeſpeare been noted and accented as they ſpoke them, we ſhould be able now to judge, whether the oratory of our ſtage is improved or debaſed. If the method, here eſſayed, can be brought into familiar uſe, the types of modern elocution may be tranſmitted to poſterity as accurately as we have received the muſical compoſitions of Corelli.

But perfection and accuracy in this art can only be attained by experience and a cloſe attention, in eſtimating the pitch and extent of vocal ſlides by the ear, with the aſſiſtance of a proper inſtrument.

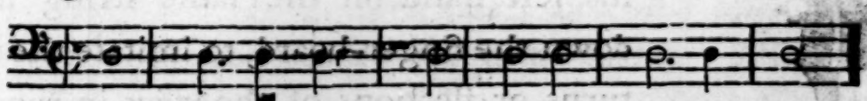
I hope, however, this example will ſhew, that the *melody of ſpeech* is formed by *ſlides*; and that by theſe, or ſome other apt characters,

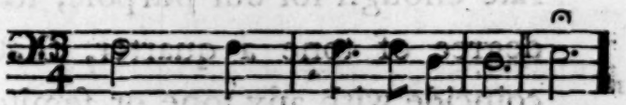
characters, the muſical expreſſion of ſpeech may be deſcribed and communicated in writing.

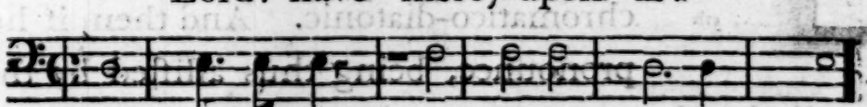
But if this eſſay be not ſufficient to prove what the *melody of ſpeech* is, let us, in the next place, endeavour to ſhew *what it is not*.

It is not like the proclamation of a pariſh-clerk announcing the pſalm,

Let us ſing to the praiſe and glory of God!

where the whole ſentence is in one tone, without any change of acute or grave.

Oh, happineſs!—our being's end and aim!

Neither is it like the intonation of the choroſtates, or precentor in our cathedrals, where the change of tone is made between one ſentence and another, or between one word and another; that is, where the change is made, *not upon ſyllables*, but *upon words* or *ſentences*.

Lord! have mercy upon us!

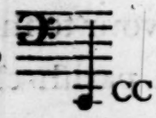


Oh, happineſs!—our being's end and aim!

Now to ſubmit theſe ſeveral examples to the judgement of common ears, let a baſs viol have a paper paſted on the whole length of the finger-board near the 4th ſtring, marking all the

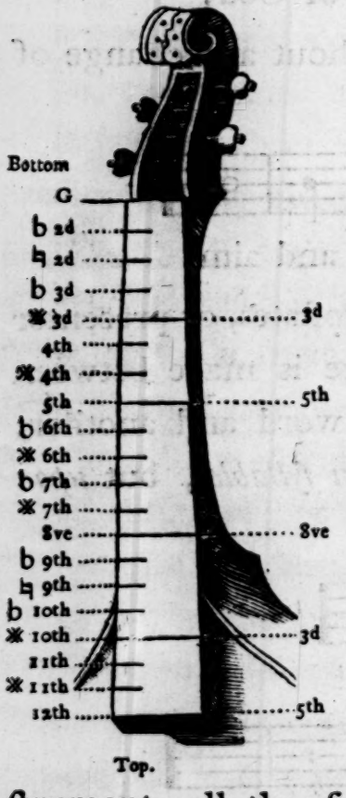
chromatico-

chromatico-diatonic ſtops or frets, ſuitable to that baſs, from the bottom to the top, as in the figure repreſented below.

For the experiment of the ſlides, let the 4th ſtring (though actually tuned to 

) be called

for the ſake of keeping our ſlides within the compaſs of the five black lines, or nearly ſo; and alſo to keep the hand, making the ſlides, ſo high on the ſhift, as never to fall down to the open ſtring.



Then while the player draws the bow over the 4th ſtring, let him try, by ſliding his left hand on the ſame ſtring up or down the finger-board, to imitate the rapid turns or flections of the voice in common ſpeech, and he will ſoon find, that they will have either their beginnings or endings, for the moſt part, in the intervals between the fretts; which intermediate ſtops, we may call quarter tones: for it will be accurate enough for our purpoſe, to call every degree of tone a quarter, that does not coincide with any tone or ſemitone of the chromatico-diatonic. And then, if he can pronounce, being thus aſſiſted by the inſtrument, all the foregoing examples, as they are written or noted, the auditors will moſt probably agree in the following concluſions.

1ſt, That

1ſt, That the ſound or *melody of ſpeech* is *not monotonous*, or confined like the *ſound of a drum*, to exhibit no other changes than thoſe of *loud* or *ſoft*.

2dly, That the changes of voice from *acute* to *grave*, and *vice verſâ*, do not proceed by pointed degrees coinciding with the diviſions of the chromatico-diatonic ſcale; but by gradations that ſeem infinitely ſmaller (which we call *ſlides*); and though altogether of a great extent, are yet too rapid (for inexperienced ears) to be diſtinctly ſub-divided; conſequently they muſt be ſubmitted to ſome other *genus of muſic* than either the diatonic or chromatic.

3dly, That theſe *changes are made*, not only *upon words* and *upon ſentences*, but *upon ſyllables and monoſyllables*. Alſo,

4thly, and laſtly, That in our changes on ſyllables or monoſyllables, the voice ſlides, at leaſt, through as great an extent as the Greeks allowed to their accents; that is, through a fifth, more or leſs.

PART II.

THE art of muſic, whether applied to ſpeaking, ſinging, or dancing, is divided into two great branches, *ſound* and *meaſure*, more familiarly called *tune* and *time*. Inſtead of which words, I uſe (for the moſt part) the Greek terms of *melody* and *rhythmus*, being more ſignificant, as generals, than our vulgar terms.

Whether the notes or characters uſed by the Greeks for writing their muſic, were as good or better than ours, is a matter worth the labour of the curious to enquire into: but the modern ſcale and notes (which may be called the accidence of our muſical grammar) are now ſo thoroughly known all over Europe, that, with a little alteration and addition, they will ſerve better for the exponents of what I have to offer concerning rhythmus, than if I was to attempt to follow the obſcure track of another ſyſtem, now totally unknown to the majority, and only very imperfectly to the few.

When the *cadences* of our language, either poetry or proſe, are properly marked in our way, every perſon initiated in the practical knowledge of muſic, will be able to comprehend our meaning, and to read the words according to the *melody* and *rhythmus* we ſhall mark to them. Neither would the Greek feet, under all their various names, anſwer in any ſuitable degree to the rhythmus of our language; for the commentators have told us,

their long and ſhort ſyllables were in proportion to each other, only as 2 to 1; whereas in our rhythmus we have the ſeveral proportions of 2. 1. $\frac{1}{2}$. $\frac{1}{4}$. and 3. 1. $\frac{1}{3}$, $\frac{1}{6}$, all which will appear in the examples which we ſhall ſet down. Beſides, I apprehend, whoever takes up the conſideration of this ſubject in our way, will find it much eaſier to examine it in the Greek ſyſtem afterwards, when he may perhaps be able to detect the errors of commentators, ſome of whom, not being muſicians, miſunderſtood the ſubject they undertook to expound.

The fifth chapter of part II. book ii. of *The Origin and Progreſs of Language*, treats, according to the plan of the contents placed at the head of the chapter, "Of rhythm in general, and the "diviſion of it into the rhythm of motion without ſound.—"Sub-diviſion of the rhythm of ſound into five different ſpe-"cies.—Of that ſpecies of it which is called quantity or metre.—"Verſe in Engliſh not made by quantity, but by what we call "*accent*." The ingenious author reſolves the different perceptions, of *ſound*, as acute and grave; of *cadence*, as arſis and theſis; of *quantity*, as long and ſhort; and of *quality*, as loud and ſoft; into one original cauſe, *motion*. Which, however true, ſeems not ſo neceſſary in this place, as it would have been to have deſcribed, in apt terms, how theſe ſeveral effects of motion differed from each other. He has very juſtly explained the true ſenſe of the term *accent*; and yet, from too much complaiſance to a vulgar error, uſes it in a ſenſe contrary to his own definition, and contrary to his own very ſenſible remark at the end of this chapter. "In matters of ſcience, the ideas of different things "ſhould be kept, and expreſſed by different names: for, as I

" obſerved before, I am perſuaded that it was ſome ſuch confu-
" ſion in the uſe of the word *proſody*, that contributed to lead
" men into the error concerning the ancient *accents*." p. 328. Therefore, in order to avoid the confuſion made by moderns in the miſuſe of the word *accent*, let us call the note or ſyllable on which the cadence falls, *heavy*, and, where neceſſary, denote it by this mark (Δ); and the note, or ſyllable, erroneouſly called *unaccented*, we will call *light*, and mark it thus (∴); and as we ſhall find, there are two ſorts of light notes, let the lighteſt be repreſented thus (..).

Our breathing, the beating of our pulſe, and our movement in walking, make the diviſion of time by pointed and regular *cadences*, familiar and natural to us. Each of theſe movements, or *cadences*, is divided into two alternate motions, ſignificantly expreſſed by the Greek words *arſis* and *theſis*, *raiſing* and *poſing*, or ſetting down; the latter of which, coming down as it were with weight, is what we mean to call *heavy*, being the moſt energic or emphatic of the two; the other, being more remiſs, and with leſs emphaſis, we call *light*.

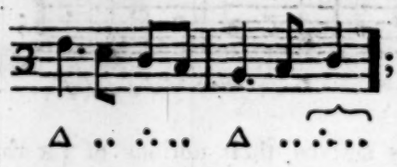
So when we lift our foot, in order to walk, that motion is *arſis*, or *light*; and when we put it on the ground, in order to proceed, that act of poſing is *theſis*, or *heavy*.

If we count on our fingers every ſtep or *cadence* we make in walking, we ſhall find each of them conſiſting of, and ſub-divided by, theſe two motions, *arſis* and *theſis*, or the *light* and the *heavy*; and if we count only on every ſecond *cadence* or ſtep (which makes a pace), we ſhall find each pace ſub-divided by four

four motions; two of which will be *theſes* or *heavy*, and the other two *arſes* or *light*.

This diviſion of the ſtep by the even number 2, and of the pace by the even number 4, naturally ariſes from the walk of a ſound or perfect man.

The halting of a lame man makes a pace diviſible into ſix, inſtead of four; that is, the *theſis* or *poſing* of one of his feet reſts twice as long on the ground as that of the other foot; conſequently, in each pace of this lame walk, there will be one *theſis* of ſo much greater weight or emphaſis than the other, that the ſecond theſis appears, in compariſon with it, to be light. Wherefore this whole pace is conſidered only as one cadence, divided unequally into heavy (Δ), lighteſt (..), light (∴), and lighteſt (..).

Here then are two general modes or MEASURES of time. The *firſt*, wherein each ſtep makes a *cadence*, and is divided equally by the even number 2, and the pace, or *double cadence*, by 4; and is in muſic called *common time*, andante, or the MEASURE of a march. The *ſecond*, where the whole pace, making only *one cadence*, may be equally divided by the number 6, as the double of 3; and is called *triple time*, or the MEASURE of the minuet and jigg. But the two ſteps compoſing the pace of triple time, Δ ∴ are ſo far diſſimilar, that one of them is compoſed by 3 + 1, and the ∴ .. other by 1 + 1; as,  ; which diverſity, when

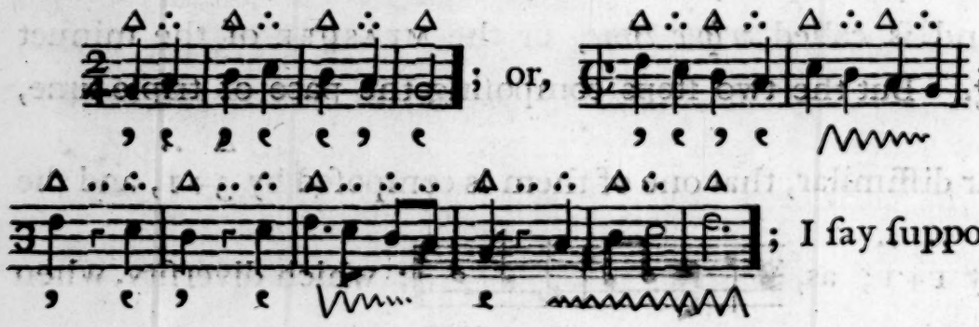
Δ .. ∴.. Δ ..∴..

ſlow,

ſlow, makes the graceful variety of the minuet; and, when faſter, the merry hobble of the jigg *.

Now all ſpeech, as well as other muſic, is ſubject to the influence of CADENCE, by *arſis* and *theſis*, or the *light* and the *heavy*, as well as of MEASURE, which determines thoſe cadences to the *common* or the *triple*, and likewiſe to the affection of QUANTITY (as an inferior diviſion of RHYTHMUS or MEASURE) by the *long* and the *ſhort*.

And as the *length* of ſyllables, as well as their particular affections to the *light* and the *heavy*, is various, according to the genius of the language; ſo ſome words and ſentences muſt be meaſured by *common time*, and ſome by *triple time*.

Muſicians mark the modes or *meaſures* of time, according to which their muſic is to be performed, by prefixing at the beginning of the movement, the marks $\frac{2}{4}$, or the letter C or ¢ for common time; and 3, or $\frac{3}{4}$, or $\frac{6}{8}$, or any of the multiples of 3 in the numerators for triple time (the denominator ſerving only to ſhew into how many parts a ſemibrief is ſuppoſed to be divided in that air); and at every *cadence* a perpendicular ſtroke or *bar* is put, or ſuppoſed; as thus,

; or,

; or

; I ſay ſuppoſed, be-

* It is probable the Greeks derived their notions of the rhythmus in muſic from the action of walking, by their having made the word *foot* a principal term in the art of proſody.

cauſe

cauſe two or more cadences may be comprized within the ſpace called a bar, as in the ſecond example, or there may be a bar at every cadence, as in the firſt; the bar of itſelf being of no other ſignification than as an eye-mark to the performer, to ſhew where ſome cadences are, by which he can eaſily obſerve the others: for, at the pleaſure of the compoſer, the ſpace between bar and bar may contain either 1, or 2, or 3, or 4, or 6, or 8, or 9, or 12, &c. cadences; that is, any number of cadences which may be the multiples of 2 or of 3, but whereof neither 5, 7, 11, 13, or any prime number, except the foregoing 2 or 3, ſhall be the diviſors or factors: (I mean this more ſtrictly as applied to the compoſition of muſic, than to the rhythmus of ſpeech; and perhaps the number 5, as being compoſed of the prime number 2 and 3, ſhould be alſo excepted.) But here I will obſerve again, that (in common muſic) no leſs than a whole pace muſt be allowed for a cadence of triple meaſure; becauſe, as before mentioned, it is compoſed of two unequal ſteps. However, in the *rhythmus* of ſpeech, where the two *genera* are continually intermixed, the *triple cadence* is only equal to one ſtep.

In the above examples, I have written the marks of *light* and *heavy*, over the notes, and of the *piano* and *forte*, under them, in order to ſhew clearly, that there are five orders of accidents incident to melody and meaſure, eſſentially different in their nature and effects from each other, and very material to be attended to in the conſideration of the melody and meaſure of ſpeech.

For

For I conceive,

Speech { to conſiſt of { melody by ſlides { acute / and / grave } loud or ſoft.
measure / or / rhythmus } of motion and reſt diſtinguiſhed by { quantity { long / and / ſhort. } and cadence { heavy / and / light. }

And here it may be proper to recapitulate and bring the ſeveral marks, which we have adopted for the expreſſion of theſe five orders of accidents, into one view.

1ſt, ACCENT. Acute ´ grave `, or both combined ^ v.

2dly, QUANTITY. Longeſt ⊓, long ⏑, ſhort ⏒, ſhorteſt |.

3dly, PAUSE or *ſilence*. Semibrief reſt 𝄻, minim reſt 𝄼, crotchet reſt 𝄽, quaver reſt 𝄾.

4thly, EMPHASIS or *cadence*. Heavy Δ, light ∴, lighteſt ..

5thly, FORCE or *quality of ſound*. Loud ‹, louder ‹ ‹, ſoft ›, ſofter › ›. Swelling or increaſing in loudneſs ⋏⋁, decreaſing in loudneſs or dying away ⋁⋏. Loudneſs uniformly continued ⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀.

Alſo the ſub-diviſion of bars or *cadences* may be, at the pleaſure of the compoſer, in any fractional parts, the ſum of which will make up the whole *quantity* of the bar or *cadence*, provided that the denominators of the ſaid fractional parts are always, either ſub-duples or ſub-triples, of the whole number of the bar or *cadence*. And alſo all meaſured *reſts* or pauſes are as ſignificant in computation of time and in value of place, reſpecting cadence or the heavy

heavy and light, as expreſs notes of ſound. For example, let the time of a whole bar in a piece of muſic be equal to 1, then the ſub-diviſion of other bars in the ſame piece may be $\frac{1}{2}+\frac{1}{2}=\frac{1}{3}+\frac{1}{3}+\frac{1}{3}=\frac{1}{2}+\frac{1}{4}+\frac{1}{4}=\frac{3}{6}+\frac{1}{6}+\frac{2}{6}=\frac{2}{3}+\frac{1}{3}=\frac{2}{3}+\frac{1}{6}+\frac{1}{6}=\frac{1}{2}+\frac{1}{6}+\frac{1}{6}+\frac{1}{6}=\frac{1}{2}+\frac{3}{6}=\frac{3}{12}+\frac{1}{12}+\frac{2}{12}+\frac{3}{12}+\frac{1}{12}+\frac{2}{12}$, &c. the ſum of each bar making always 1. And this diverſity of diviſion within a *cadence* or bar is the ſubject of quantity.

That member of *rhythmus* which I call *a cadence*, has, in my ſyſtem, nearly the ſame effect as that which by the Greeks was called *metron*.

The diviſion of $\frac{1}{2}+\frac{1}{2}$ is naturally governed by the andante or walking cadence of a perfect man.

The diviſion of $\frac{2}{3}+\frac{1}{3}$ is the halting of a lame man, or minuet meaſure.

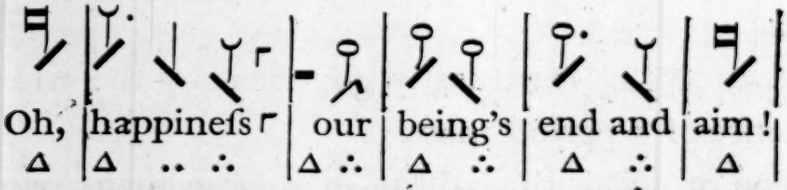
And the $\frac{3}{12}+\frac{1}{12}+\frac{2}{12}+\frac{3}{12}+\frac{1}{12}+\frac{2}{12}$, or, as commonly marked by muſicians, $\frac{6}{8}$*, equivalent to $\frac{3}{16}+\frac{1}{16}+\frac{2}{16}+\frac{3}{16}+\frac{1}{16}+\frac{2}{16}$, is the cantering of a horſe, or the meaſure of a jigg. The example in page 15, of the pariſh clerk announcing the pſalm, is in this meaſure; the natural rhythmus and metres of thoſe words will admit of no other.

The diviſion of all rhythmical ſounds by the multiples or ſub-duples of 2 or of 3, is ſo ſtrongly affected by our nature, that either a tune or a diſcourſe will give ſome uneaſineſs, or at leaſt not be quite ſatisfactory to nice ears †, if its whole duration be

* $\frac{6}{8}$, the denominator 8, ſhews into how many parts a ſemibrief is ſuppoſed to be divided, and conſequently, that a bar of this meaſure contains only three quarters of a ſemibrief. If a ſemibrief repreſented any poſitive length of time, this rule, of making it appear as a ſtandard, would have ſome uſeful meaning; but as its length is only relative, it has little or none, and the figures 2 and 3 would be ſufficient to denote all changes of meaſure, and be more ſimple and more ſatisfactory.

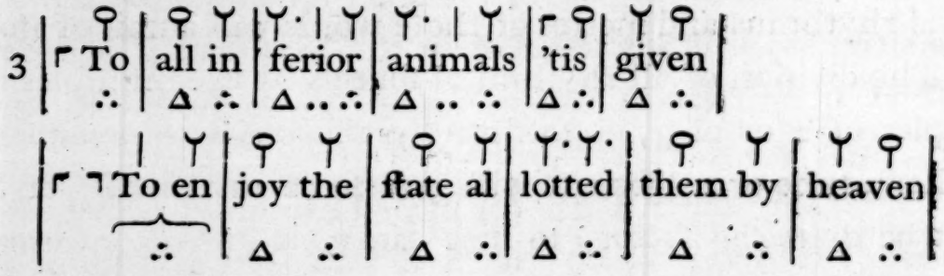
† The laſt movement in the celebrated overture of *La Buona Figliuola* has this defect, and every nice ear feels it.

not meaſured by an even number of *compleat cadences*, commenſurable with, and diviſible, by 2 or by 3. For this reaſon, the judicious compoſer or orator (if he does not mean to make his audience reſtleſs) will lengthen his piece with proper expletives, or with adequate reſts or pauſes, ſo as to make his periods duly commenſurable *. And whoever would pronounce our heroic lines of ten ſyllables with propriety, muſt allow at leaſt ſix cadences, by the aſſiſtance of proper reſts, to each line, and frequently eight; as,



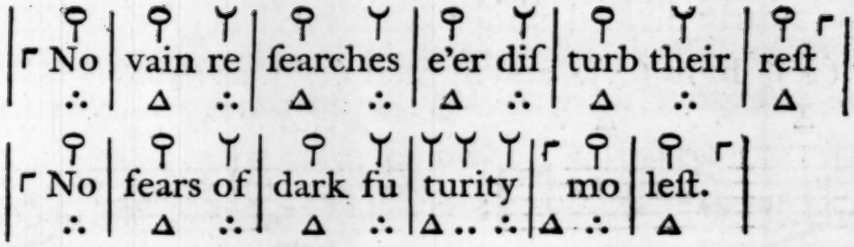
in ſix bars or cadences; or in eight bars, as the following:

ANOTHER EXAMPLE OF SIX CADENCES.

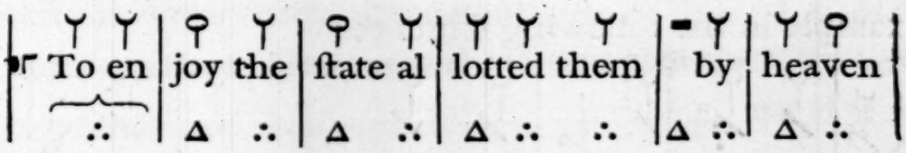


* It were to be wiſhed, that ſomething more than an aſſertion, with an appeal to nature, and a conjecture, could be offered as an illuſtration of this myſterious law. But may not ſpace of time be analogous to ſpace in geometry? which can only be equally and uniformly divided by quadrilateral or triangular polygons, their multiples, or ſub-duples; that is, by ſquares □, parallelograms ▭, triangles △, or hexagons ⬡; for with a ſeries of pentagons or heptagons, or any other polygons than thoſe firſt mentioned, no ſpace can be uniformly covered, without leaving void interſtices of heterogeneous forms; whereas any quadrilateral or triangular ſpace can be compleatly covered with homogeneous quadrilateral or triangular figures.

No



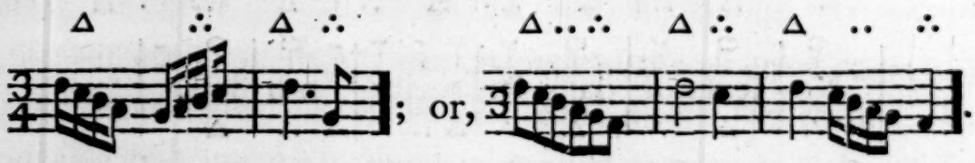
Or the ſecond line thus,



Which diviſion of the line into ſix bars or cadences of time, is as little as can be allowed for the reader or ſpeaker to fetch his breath; and this in the plain narrative ſtile, for if there be required any very pointed expreſſion, more reſts or pauſes muſt be thrown in, which muſt neceſſarily either increaſe the number of bars, or, by uſing ſhorter notes in ſome parts, throw the ſyllables of two bars into the time of one, or partly one, partly the other. Wherefore our heroic lines are truly *hexameters*.

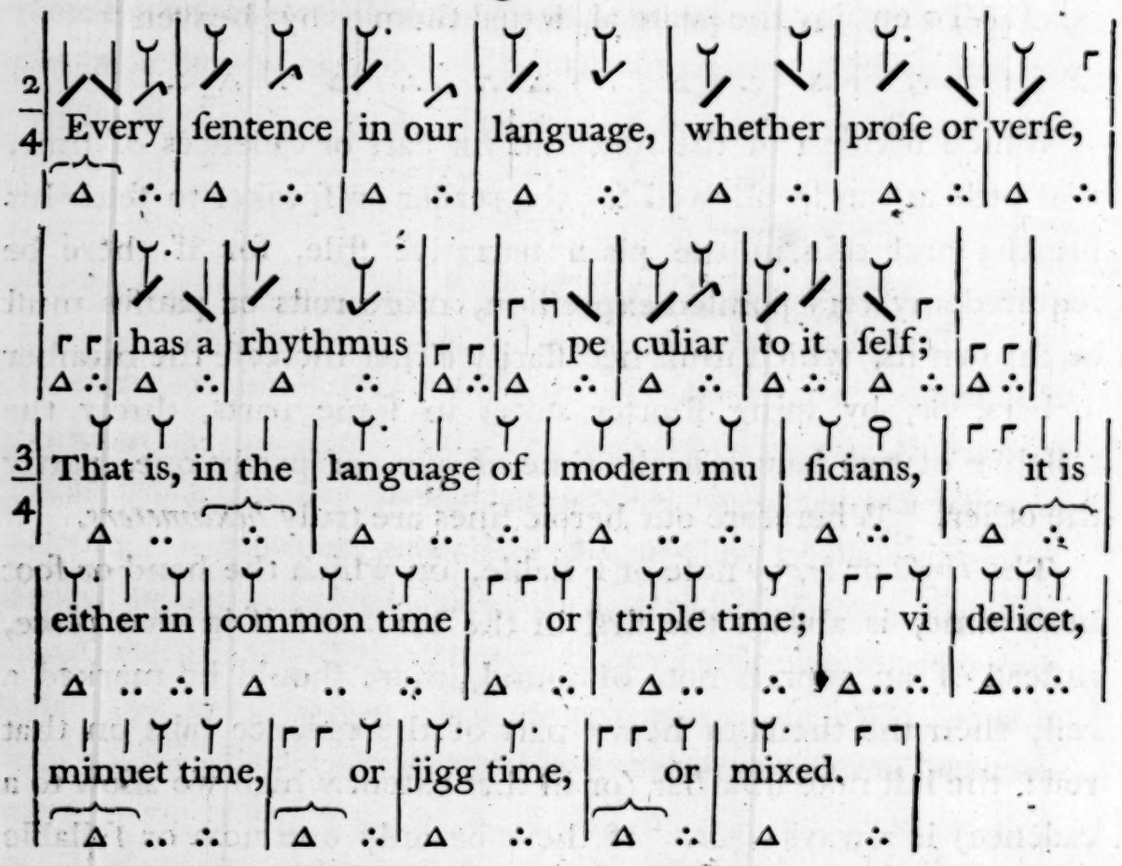
The *theſis* or *heavy* note or ſyllable, on which the hand or foot beats time, is always the firſt in the bar; and if in that place, inſtead of an expreſs note of ſound, there ſhould be marked a reſt, then the theſis or heavy part of the cadence falls on that reſt: the laſt note in a bar (or in that extent which we allow to a cadence) is always *light*. If there be only one note or ſyllable which fills the whole extent of a cadence, of courſe, that one note is at firſt heavy, and then the latter continuance ſuppoſed light. For theſe affections are always alternate, except cut off by reſts, or long-holding tones, without change of articulation. If a cadence be ſub-divided into many notes or ſyllables, they

ſhall be nearly divided under the ſeveral degrees of emphaſis of heavy (Δ), light (∴), and lighteſt (..); as thus,



; or,

Having premiſed ſo much, I will now give a general precept and example in the following ſentence:

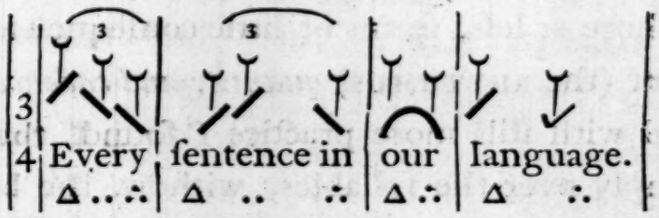

2/4
Every ſentence in our language, whether proſe or verſe,
has a rhythmus pe culiar to it ſelf;
3/4
That is, in the language of modern mu ſicians, it is
either in common time or triple time; vi delicet,
minuet time, or jigg time, or mixed.

To the firſt member of the above ſentence (which I have written in common time, as marked by $\frac{2}{4}$), I have noted the *accents*, the *quantity* and *cadence*; to the latter member, which is in triple meaſure, I have only marked *quantity* and *cadence*, together with the proper *reſts* or *pauſes* throughout the whole. I have

have omitted the marks of piano and forte, becauſe in calm unempaſſioned ſentences the addition of thoſe expreſſions, to any ſenſible degree, would convert plain diſcourſe into bombaſt.

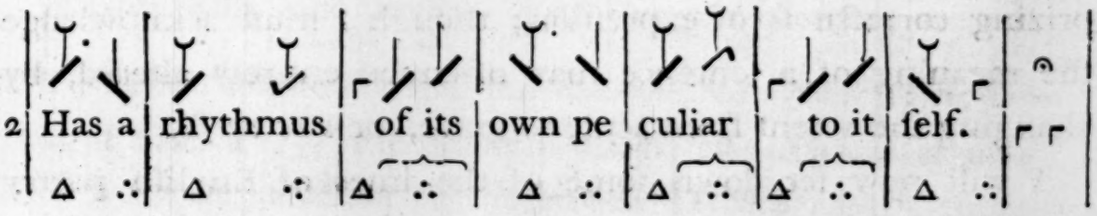
Where this mark minu Δ or in the ∴ is uſed, it is to ſhew, that as many ſyllables or reſts as are written over that line or embrace, are all to paſs as one in reſpect of the Δ, or the ∴.

I will now ſhew ſome ſmall alterations that may be made in the meaſure of the foregoing example, and fill up the reſts, between *rhythmus* and *peculiar*, by expletives.



The mark $\overset{3}{\frown}$ ſhews, that thoſe three notes wrote under that arch paſs off in the time of two; by which means, the two modes, *common* and *triple*, are eaſily intermixed.

In this alteration, the monoſyllable *in* (one of our pliant ſyllables) which before was *heavy* and *acute*, becomes *light* and *grave*: and *our* becomes *heavy* on the diphthong *ou*, and *light* on the liquid *r*; and extending to the length of two ſyllables, is accented with a circumflex, as before.



The foregoing example conſiſts in the whole of 32 *bars* or *cadences*, including the reſts, which were abſolutely neceſſary,

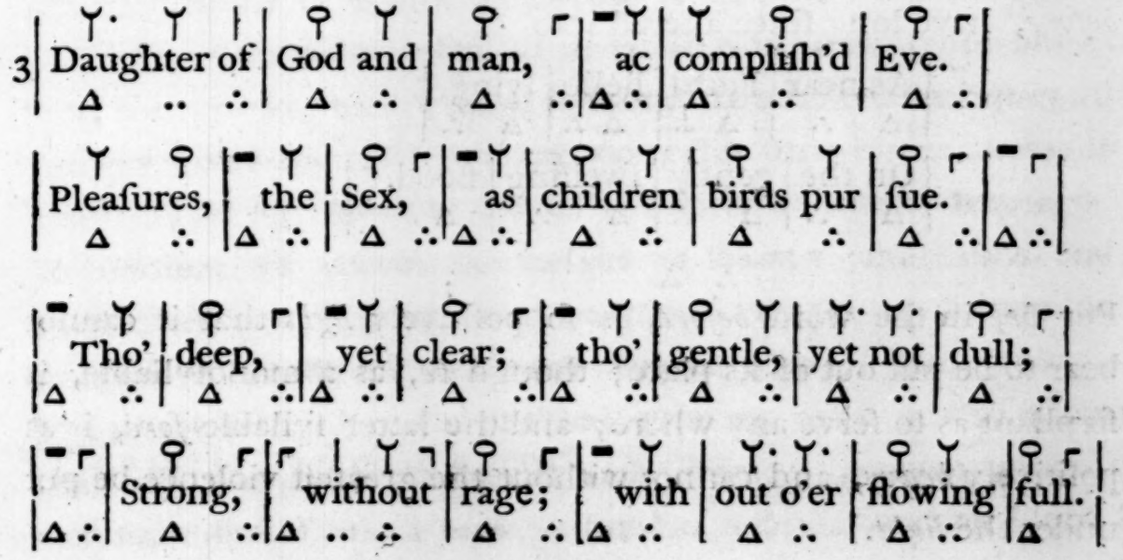
in

in order to pronounce it with propriety; and with thoſe reſts it divides into 8 rhythmical *clauſes*, of 4 *cadences* in each.

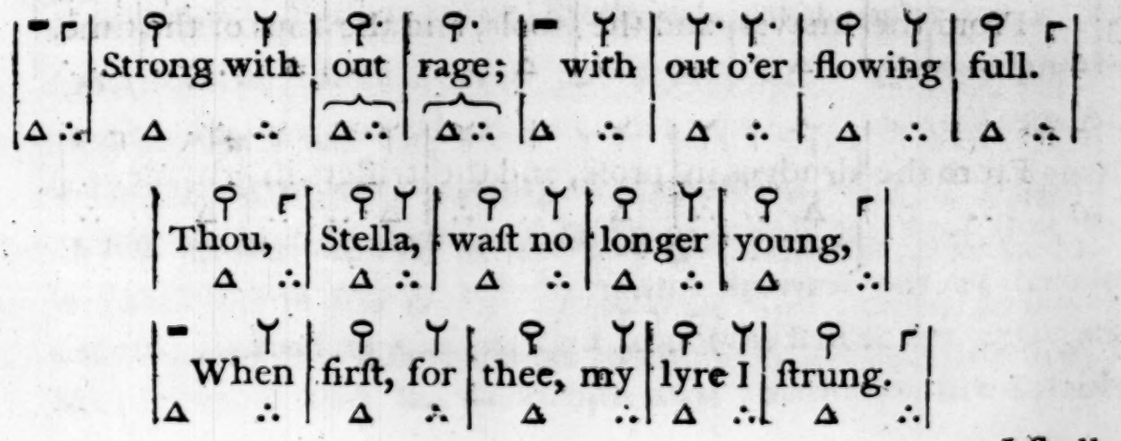
Though I have given a ſcale, in my firſt part, in order to demonſtrate with accuracy, the nature and extent of the ſlides we make in ſpeech, yet with a little practice I found, that drawing my ſlides on the common five black lines was ſufficient (at leaſt for a perſon who is already a muſician and maſter of the language) to direct the voice to the proper tones; for there is a great latitude which may be uſed without any ſeeming blemiſh; as whether the ſlide runs a quarter of a tone or three quarters, up and down, more or leſs, ſeems of little conſequence, provided the proprieties of (the RHYTHMUS) *quantity and cadence*, are duly obſerved. And with ſtill more practice I found, that drawing the accents ſimply over the ſyllables, without the black lines, (but with ſome regard to higher or lower, by poſition of the marks, as in the examples here given), was ſo certain a guide, that I could always read the ſentences, *ſo marked*, nearly in the ſame melody; but the other four accidents, of *quantity*, *pauſing*, *emphaſis*, and *fortepiano*, excepting the laſt, I could no how abridge or omit. And I alſo found, that the marks of *quantity*, *pauſing*, and *emphaſis* alone, were ſo ſufficient that a native needed ſcarce any farther help to read with ſurprizing correctneſs of expreſſion; though I muſt acknowledge the meaning of a ſentence may often be entirely altered, by changing the accent from acute to grave, or *vice verſâ*.

I will now ſet down ſome of the lines of Engliſh poetry (quoted by the learned author of *The Origin and Progreſs of Language*, in the firſt edition of his 8th chap. of book iii. part II.) which I will accompany with the marks of *reſts*, *quantity*, and

cadence, in order to ſhew, that the method of meaſuring by the Greek feet, without any allowance for pauſes, is inaccurate and indeciſive: for, ſince the ingenious author admitted (what he called accent, by us called) *cadence* of *heavy* and *light* to be in our language, though he denied us to have quantity, it will appear, that his verſes of five feet conſiſt at leaſt of ſix *cadences*, and commonly thoſe of four feet conſiſt of five. Lines which conſiſt of five *cadences* or metres have leſs grace and dignity than thoſe of ſix or eight.


3 Daughter of God and man, ac compliſh'd Eve.
Pleaſures, the Sex, as children birds pur ſue.
Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; with out o'er flowing full.

Or thus, as pronounced by Mr. GARRICK:



I ſhall

I ſhall omit the Hudi*braſtic*, of rhyming upon *a ſtick*; becauſe, though ſuch doggrell may help out a laugh, the particle *a*, in Engliſh, is ſo abſolutely *light*, that it cannot be put in the heavy part of the cadence, without violence to our pronunciation and a ſhock to gravity.

Before Porto Bello lying.

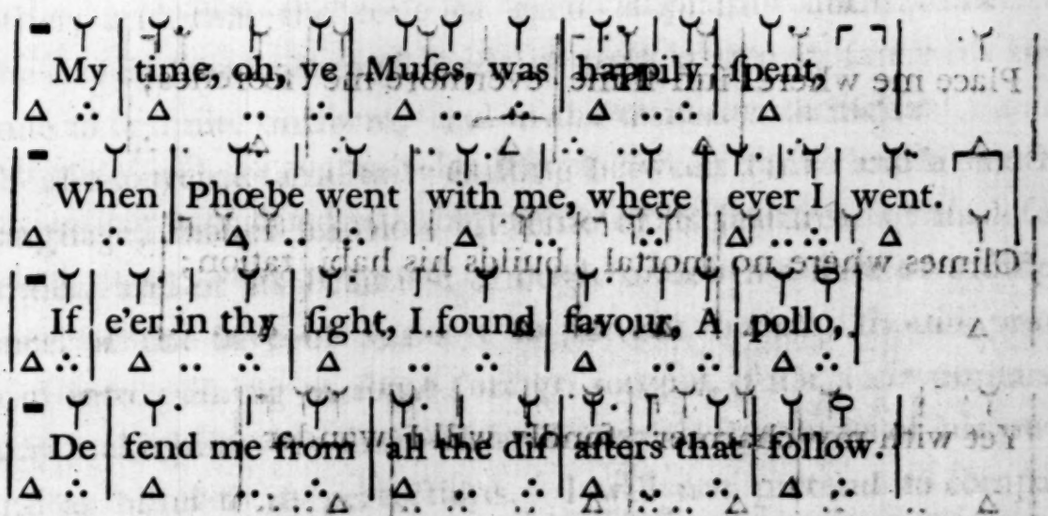
If this was the original of this ſong, the *vox populi*, whoſe ears were too nice to ſuffer ſo barbarous a miſapplication of the word *before*, have long ſince altered it to

As near Porto Bello lying,
On the gently ſwelling flood.

For *be*, in the word *before*, is ſo poſitively *light* that it cannot bear to be put out of its place; though *be*, as a monoſyllable, is ſo pliant as to ſerve any where; and the latter ſyllable *fore*, is as poſitively *heavy*, and cannot without the greateſt violence be put under the *light*.

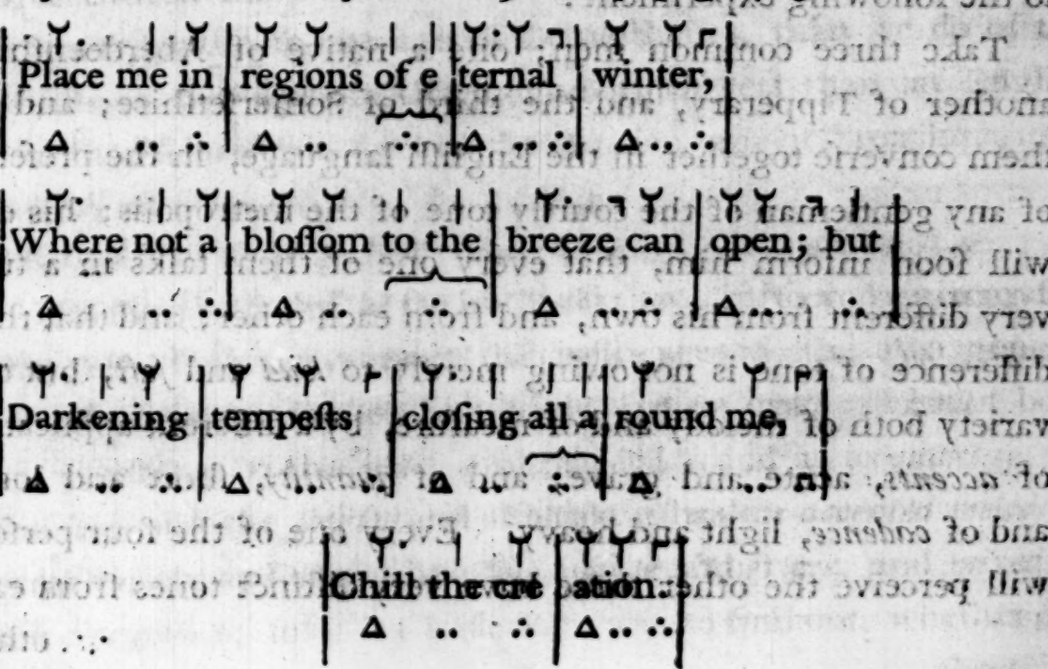
3 From the knaves, and the fools, and the fops of the time,
From the drudges in proſe, and the triflers in rhyme.

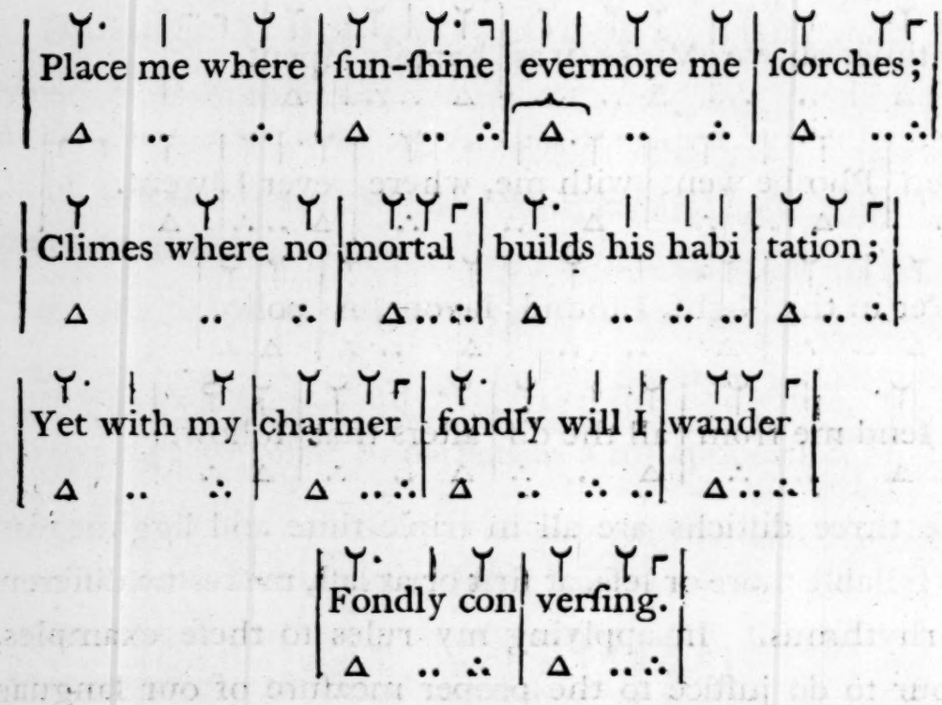
My


My time, oh, ye Muſes, was happily ſpent,
When Phœbe went with me, where ever I went.
If e'er in thy ſight, I found favour, Apollo,
Defend me from all the diſaſters that follow.

Theſe three diſtichs are all in triple time and jigg meaſure; and the ſyllable more or leſs, at firſt or at laſt, makes no difference in the rhythmus. In applying my rules to theſe examples, I endeavour to do juſtice to the proper meaſure of our language, without the leaſt intention of adapting them to the feet of the Greek proſody.

I ſhall add one more from the 9th chap. page 403.


3 Place me in regions of eternal winter,
Where not a bloſſom to the breeze can open; but
Darkening tempeſts cloſing all around me,
Chill the creation.


Place me where ſun-ſhine evermore me ſcorches;
Climes where no mortal builds his habi tation;
Yet with my charmer fondly will I wander
Fondly con verſing.

Now if after all I have ſaid, any one ſhould ſtill doubt or deny that our language has both melody and meaſure, I would refer to the following experiment:

Take three common men; one a native of Aberdeenſhire, another of Tipperary, and the third of Somerſetſhire; and let them converſe together in the Engliſh language, in the preſence of any gentleman of the courtly tone of the metropolis; his ears will ſoon inform him, that every one of them talks in a tune very different from his own, and from each other; and that their difference of tone is not owing merely to *loud* and *ſoft*, but to a variety both of melody and of meaſure, by a different application of *accents*, acute and grave; and of *quantity*, ſhort and long; and of *cadence*, light and heavy. Every one of the four perſons will perceive the other three have very diſtinct tones from each other,

other, and that the tone of each is plainly diſtinguiſhed by the *alto* and *baſſo*, though each in particular may fancy his own tone to be quite uniform, and in the uniſon with itſelf.

The extreme familiarity exiſting between a man and his native language, makes him loſe all ſenſe of its features, of its deformities, and of its beauties; though under this ſtate of indifference, if the love of variety, ſo natural to man, ſhould prone him into a liking of ſome foreign tongue, ſuch a circumſtance may make him very ſharp-ſighted towards the faults of his own, and as blind to its perfections. I will not pretend to compare our language to the Greek; but as to its melody, I think it about as good as the Latin, and much better than French or German, though far inferior to the Italian, which, in that quality, exceeds the Greek; I ſay, exceeds the Greek in melody, as far as we can judge of the Greek pronunciation; for, I apprehend, the beſt Grecians in modern Europe, not excepting the inhabitants of Greece itſelf, know no more of the ancient tone of that language, as it was ſpoken in the age of Demoſthenes, than we do of the Britiſh in the age of Alfred, and much leſs than an Engliſh boarding-ſchool miſs does of the Pariſian tone of French.

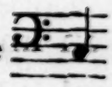
Having proceeded ſo far in this ſyſtem, as to convince myſelf that our language, under the influence of the two general modes of time, common and triple, has an exact *rhythmus*, both as to *cadence*, by the *heavy* and the *light*, and as to *quantity*, by the *long* and the *ſhort*; and alſo that it has an *accented melody* of great variety and extent by *ſlides*, *acute* and *grave*, and *mixed* in the *circumflex*; my next endeavour was to find out, whether our

theatrical declamation might not be agreeably and advantageouſly aſſiſted, as well as that of the ancient Greeks and Romans, by a ſuitable baſs accompaniment.

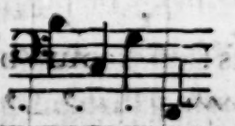
I conſidered, that as the proſodical changes of the voice by *ſlides*, acute and grave, were very rapid, the baſs accompaniment ought, by the rules of harmony, to be very ſedate, with little or no motion by the acute or grave: for, in the *diatonio genus*, whenever the cantus takes a rapid flight, either up or down, through all the notes of the octave, the moſt proper and agreeable baſs is one continued ſound, either of the *fundamental key-note*, or of the 4th to the key-note, or of the 5th to the key, or of two of them ſounded together, in diſcord or harmony, as the occaſion and the taſte of the compoſer may require. Neither could it be proper for the accompaniment of the ſlides, to exhibit the ſound of the baſs otherwiſe than by *taſto ſolo ſoſtenuto*, or one holding note; becauſe to continue it *ſtaccato*, or by ſeveral repeated ſtrokes, might interfere with, and confound, the articulation of the ſpeaker. Experience muſt teach us when this note may be intermitted, and when changed for another.

I therefore concluded, that there could be no occaſion, in the accompaniment of ſpeech, for the baſs to ſound any other tone than the fundamental of the key, its fourth, or its fifth; or the key-note with its fifth, in concord; or perhaps with its *fourth reverſed*, alſo in concord: becauſe, while any of theſe are continued ſounding, the voice, by ſliding through the whole extent of the octave, muſt, in its progreſs, exhibit every concord of harmony that is poſſible between two ſounds. And therefore I made trial of the fundamental (or deepeſt note on the inſtrument) that ſeemed to be key-note to the common level of my

voice

voice in ſpeaking, which I ſuppoſe to be  C of conſort pitch, and made uſe of the open tone of the fourth ſtring of a violincello, CC which was the octave below * my common level.

I found my ſlides in common diſcourſe went about a fifth (of the diatonic ſcale) above the level or key-note, and about a ſeventh below it; but if empaſſioned, it run two whole tones higher, which made in the whole extent a compaſs of 13 notes, or octave and ſixth.

Height of empaſſioned ſpeech,
Of common diſcourſe, . . .
Common level, ...
Loweſt baſe of ſpeech, ...

I ſometimes added the fifth (or the open tone of the third ſtring) in harmony with the fundamental; and perhaps if there was another ſtring, a fifth below the fundamental (which would be the fourth of the key reverſed), the harmony of that, with the fundamental, might be occaſionally uſed with advantage; for though the fourth may be had, by letting the third ſtring down to that tone, and the fifth alſo, by ſtopping the ſame ſtring (ſo let down) on the ſecond fret, yet the effect is different; becauſe the fourth above, in conjunction with the key-note, makes a

* The deeper the fundamental baſs is taken, the more agreeable it will ſound; that is, it will be better to be two octaves below the cantus than one: for, the farther two diſcordant notes are removed from each other, the leſs harſh their diſcord will ſound to the ear; as the ninth ſounds leſs uncouth than the ſecond, and the ſixteenth ſtill leſs ſo than the ninth; but eſpecially the more grave the accompanying ſound is, the leſs it will tend to out-voice the ſpeaker.

Whether a ſtringed inſtrument, with a bow, or wind inſtruments, ſuch as very deep flutes or French horns, will have the beſt effect, muſt be proved by future experiments.

diſcord,

diſcord, or at beſt an imperfect concord; but being reverſed, it falls a fifth below the key-note, and conſequently ſounds in concord with it.

I then read, and at the ſame time ſounded continually the baſs, obſerving the proper expreſſions of the forte and piano, and ſometimes, where it was marked forte, adding the harmony of the fifth to the baſs, as in the example annexed.

Where the notes for the ſlides are drawn in this form ⁀ it is to ſhew that the ſound hangs longer on the firſt part of the ſlide than on the laſt, on account of the vowels.

I made ſeveral other trials on the ſame principles, both alone, and calling in the judgement of others; the reſult whereof is, that I remain confirmed in the opinion, that an accompaniment animates the reader or ſpeaker to pronounce with more confidence, and pleaſure to himſelf, than he could without it.

That it will be advantageous both to elocution and action on the ſtage, in all tragic and heroic dramas, whether mixed with other muſic or not; but eſpecially in all operas, where the

ſpecies

ſpecies of ſong called *Recitative accompanied**, will be an agreeable medium between this and the common ſong.

That being generally played ſoft, and being a very low or grave ſound, it does not ſeem, in the leaſt, to out-voice the ſpeaker, ſo as to interrupt the hearing.

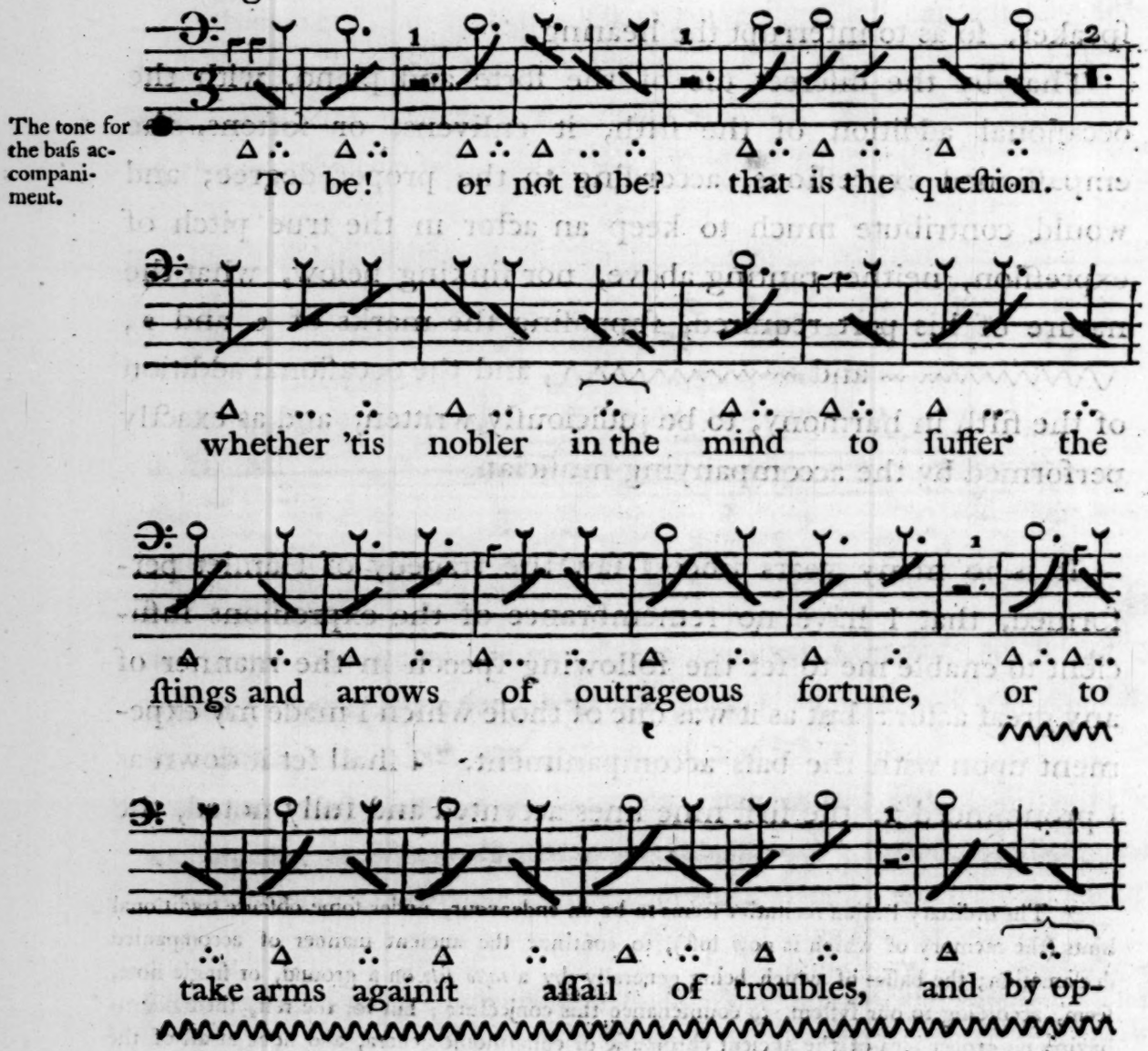
That by the diſcreet uſe of the forte and piano, with the occaſional addition of the fifth, it enlivens, or ſoftens, the empaſſioned expreſſions, according to the proper degree; and would contribute much to keep an actor in the true pitch of expreſſion, neither ranting above, nor ſinking below, what the nature of his part required, ſuppoſing the marks of ‹ and ›, ⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀ and ⋀⋀⋀⋀⋀⋀⋀⋀⋀⋀, and the occaſional addition of the fifth in harmony, to be judiciouſly written, and as exactly performed by the accompanying muſician.

It is ſo many years ſince I ſaw the tragedy of Hamlet performed, that I have no remembrance of the expreſſions ſufficient to enable me to ſet the following ſpeech in the manner of any great actor: but as it was one of thoſe which I made my expement upon with the baſs accompaniment. I ſhall ſet it down as I pronounced it, the firſt nine lines accented and fully noted, the

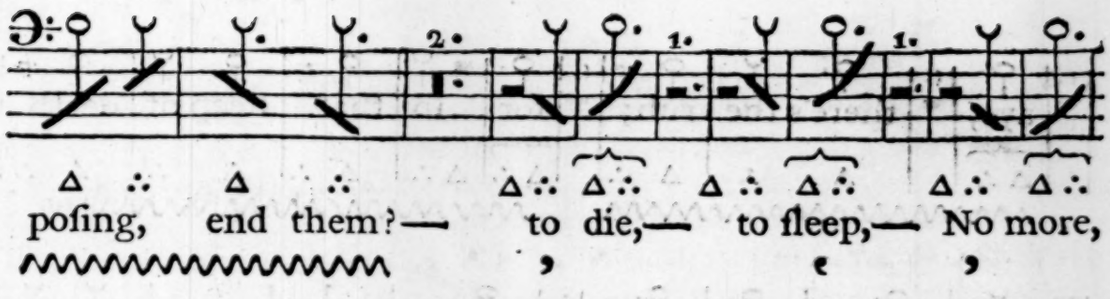
* The ordinary Italian recitative ſeems to be an endeavour, under ſome obſcure traditional hints (the memory of which is now loſt), to continue the ancient manner of accompanied declamation; the baſſes of which being generally by a *taſto ſolo* on a ground, or ſingle note, ſeem, according to our ſyſtem, to countenance this conjecture; but for the reſt, the moderns having no proper idea of the ancient chromatic or enharmonic genera, and none at all of the melody and vocal ſlides in ſpeech, write the cantus of their recitative in the chromatico-diatonic, which, until our ears are debauched into a cuſtomary liking, ſounds unnatural and diſguſting.

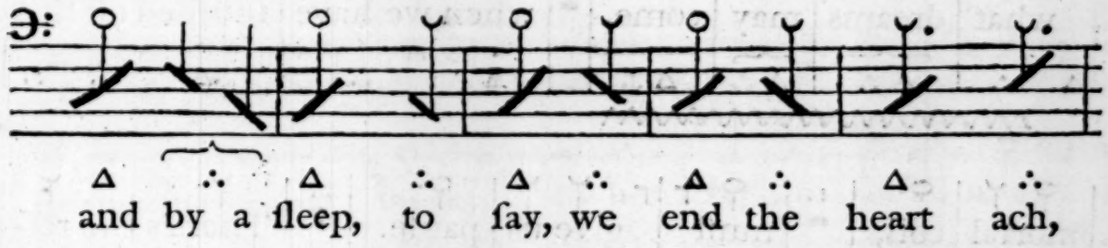
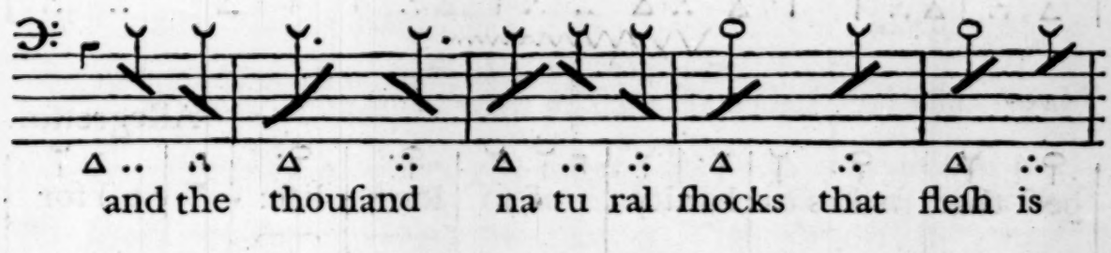
remainder with all the marks of expreſſion, but without the accents.

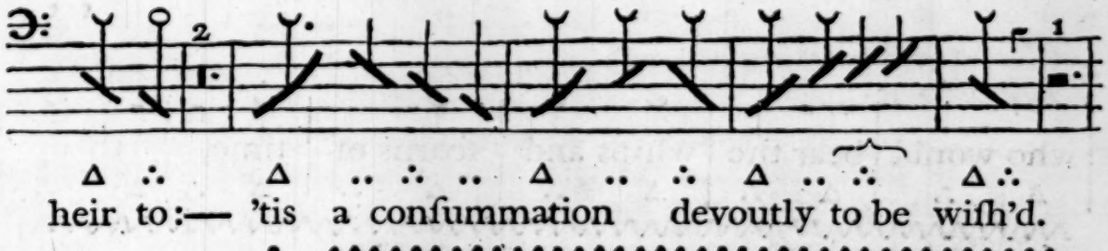
Largo.


The tone for the baſs accompaniment.
To be! or not to be? that is the queſtion.
whether 'tis nobler in the mind to ſuffer the
ſtings and arrows of outrageous fortune, or to
take arms againſt aſſail of troubles, and by op-

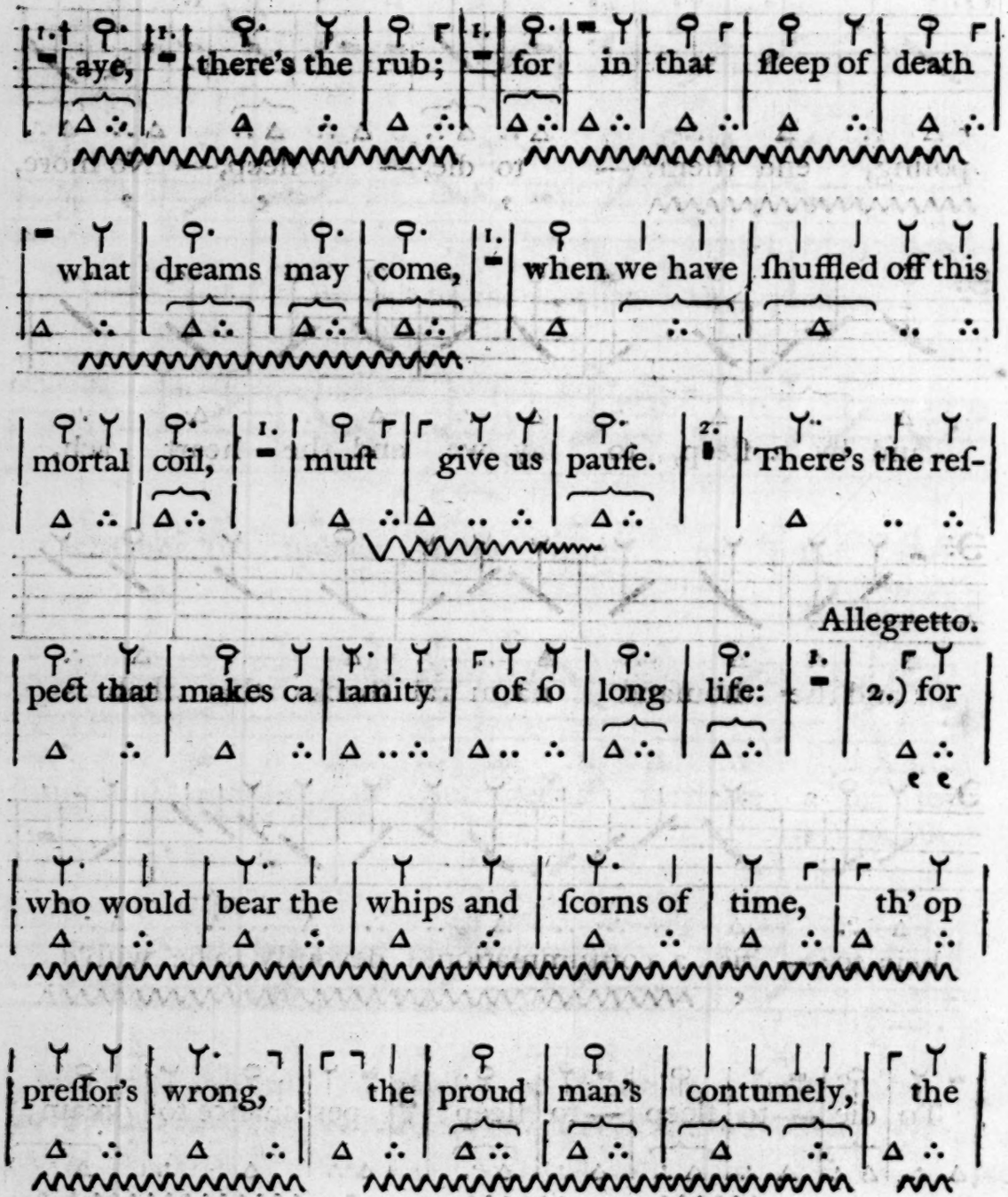
poſing


poſing, end them?— to die,— to ſleep,— No more,

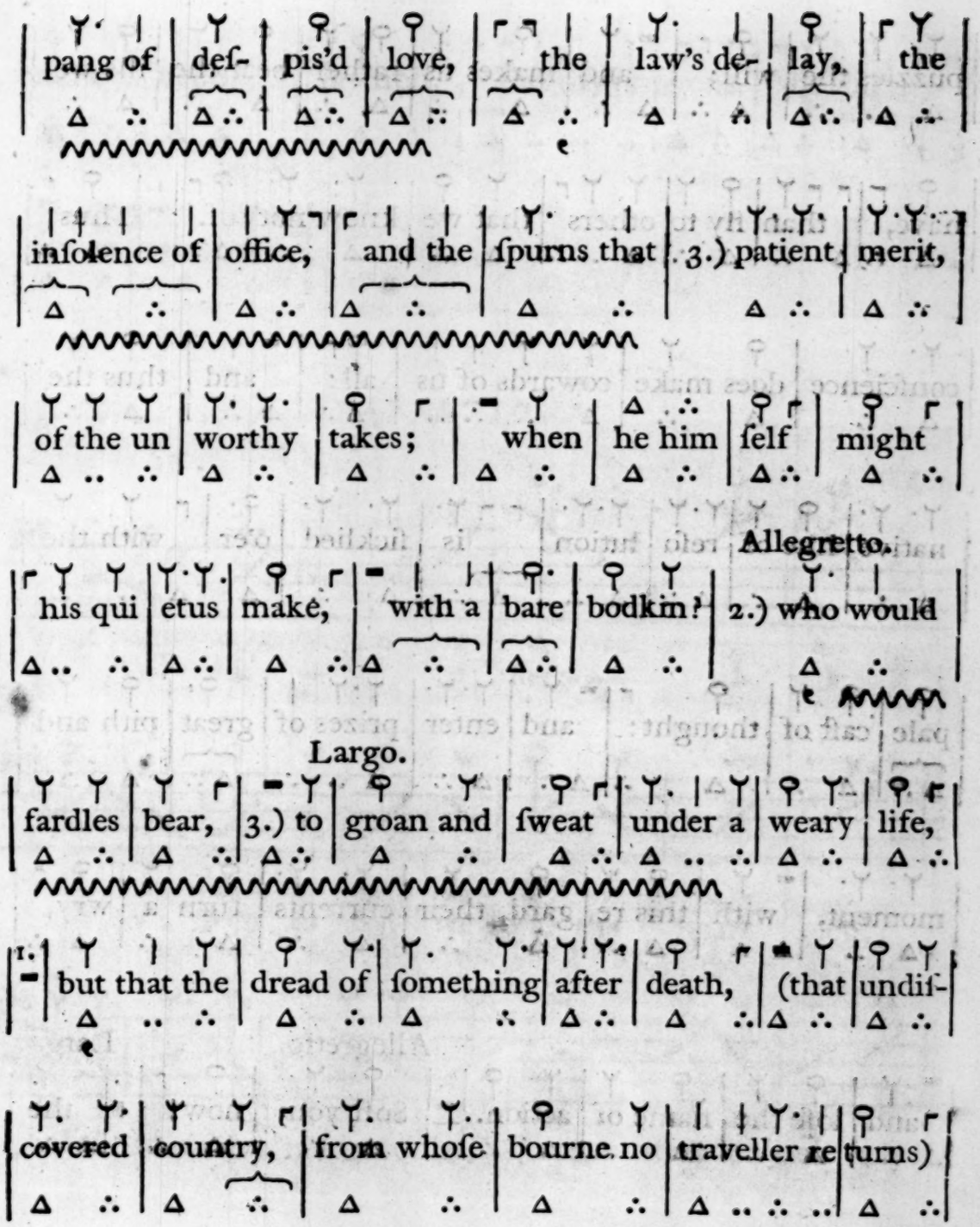
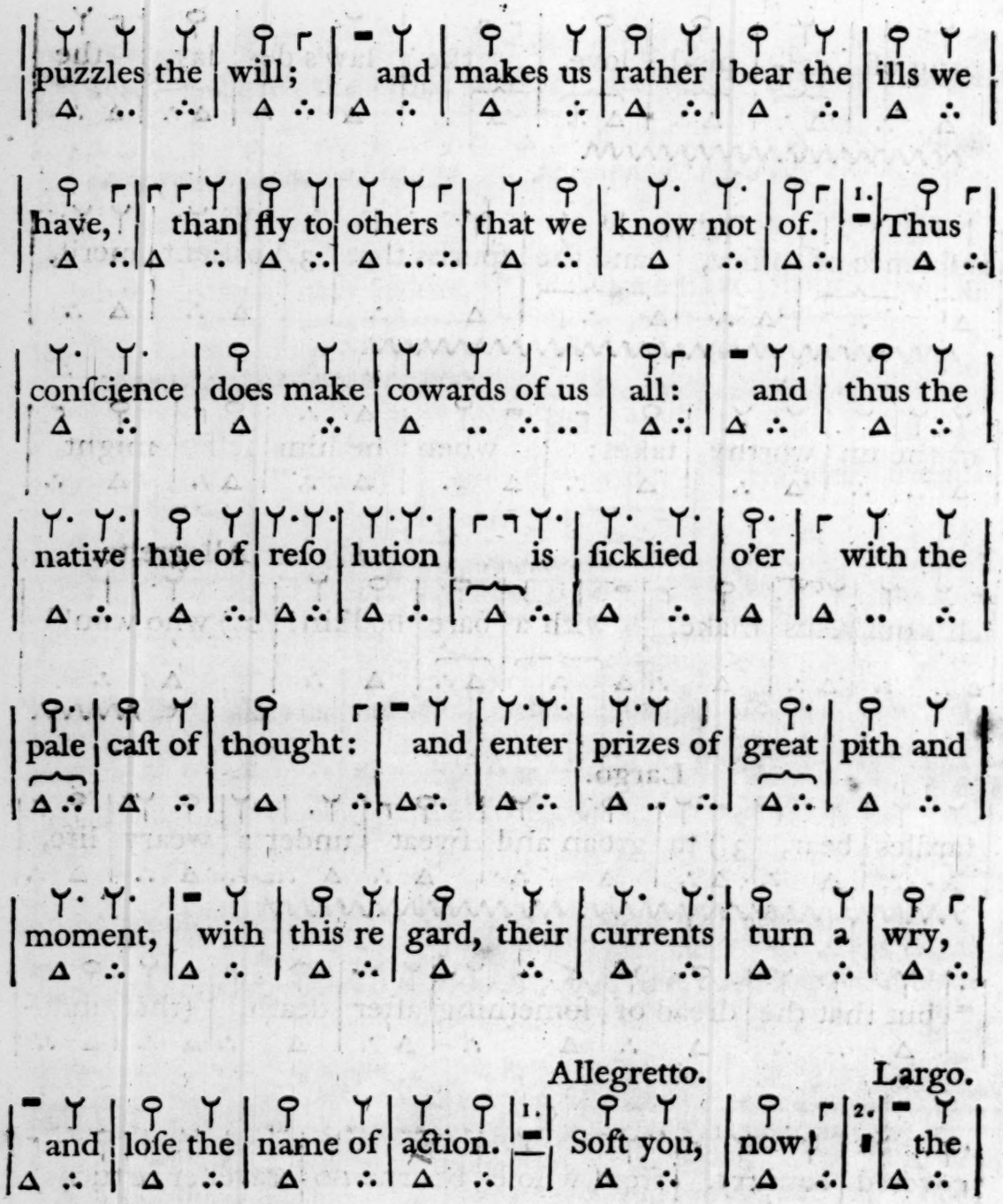

and by a ſleep, to ſay, we end the heart ach,

and the thouſand na tu ral ſhocks that fleſh is


heir to:— 'tis a conſummation devoutly to be wiſh'd.

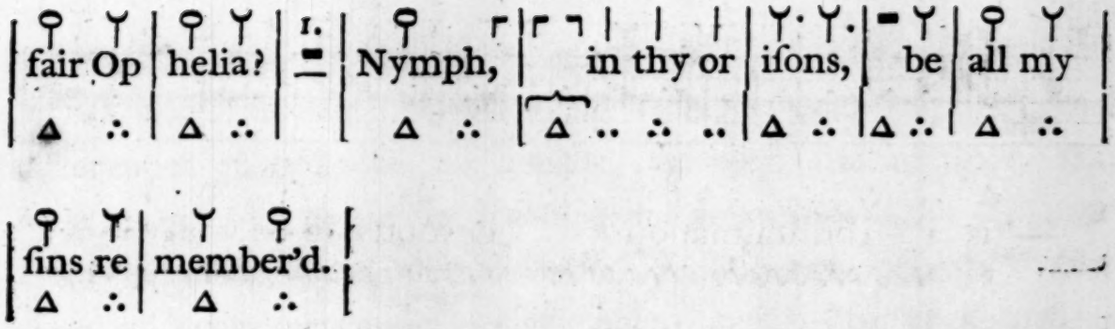
To die —to ſleep —to ſleep! per chance to dream;


aye, there's the rub; for in that ſleep of death
what dreams may come, when we have ſhuffled off this
mortal coil, muſt give us pauſe. There's the reſ-
Allegretto.
pect that makes ca lamity of ſo long life: 2.) for
who would bear the whips and ſcorns of time, th' op
preſſor's wrong, the proud man's contumely, the

pang


pang of def- pis'd love, the law's de- lay, the
insolence of office, and the ſpurns that 3.) patient merit,
of the un worthy takes; when he him ſelf might
Allegretto.
his qui etus make, with a bare bodkin? 2.) who would
Largo.
fardles bear, 3.) to groan and ſweat under a weary life,
1. but that the dread of ſomething after death, (that undiſ-
covered country, from whoſe bourne no traveller re turns)

puzzles the will; and makes us rather bear the ills we
have, than fly to others that we know not of. 1. Thus
conſcience does make cowards of us all: and thus the
native hue of reſo lution is ſicklied o'er with the
pale caſt of thought: and enter prizes of great pith and
moment, with this re gard, their currents turn a wry,
Allegretto. Largo.
and loſe the name of action. 1. Soft you, now! 2. the

fair



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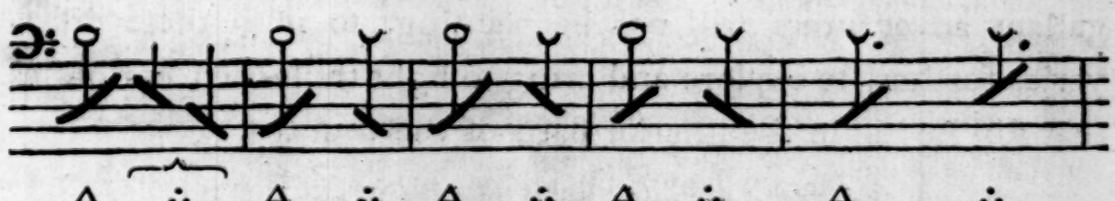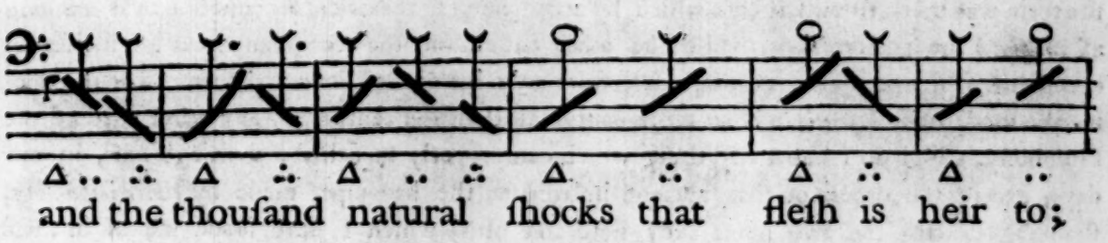
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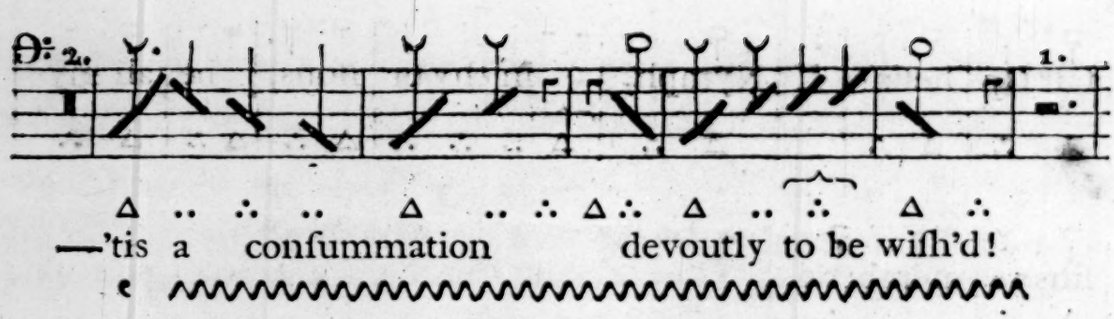


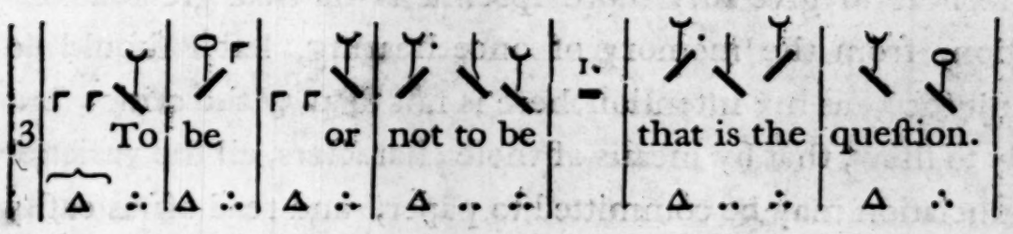
But to conclude, as the practice of the enharmonic genus of muſic, and the art of reducing the *melody* and *meaſure* of ſpeech to practicable and legible notes (if it was ever compleat), and of accompanying the ſame by a *continual baſs* *, have lain, as it were, in a *terra incognita*, for at leaſt a thouſand years paſt, I think, theſe ſmall ſpecimens produced, may be our vouchers to prove, that we have diſcovered the land, and marked out the route which may be followed by others: and therefore, I hope, gallant adventurers will not be wanting, to puſh theſe diſcoveries further, to explore and bring to light thoſe rich curioſities that ſtill lie hid in the interior parts of the country.

* In the modern practice of muſic there ſeems no ſignificant reaſon, why the common accompanying baſs, of all ſorts of airs, ſhould be called *baſſo continuo*, or *thorough baſs*, unleſs the term was taken from that baſs, which, by accompanying theatrical declamation, was *continued* all *thorough* the performance, while the other baſſes, for the accompanyment of incidental chromatic or diatonic airs, as interludes, were only introduced now and then. For the fact is, the modern *baſſo continuo* is no more continual than the cantus, or any other part of the ſymphony. Nor do I know any thing which can properly be called a thorough baſs, in our days, except the drone of that ancient inſtrument the bag-pipe, made by *tibiis imparibus*, ſounding exactly the two notes (key note and fifth) which I have made uſe of in theſe experiments.

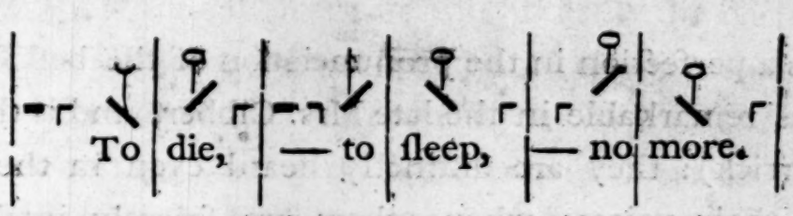
SINCE writing the foregoing treatiſe, I have heard Mr. Garrick in the character of Hamlet; and the principal differences that I can remember, between his manner, and what I have marked in the treatiſe, are as follow:

In the firſt place, that ſpeech, or ſoliloque, which I (for want of better judgement) have noted in the ſtile of a ranting actor, ſwelled with *forte* and ſoftened with *piano*, he delivered with little or no diſtinction of piano and forte, but nearly uniform; ſomething below the ordinary force, or, as a muſician would ſay, *ſotto voce*, or *ſempre poco piano*.

Secondly, as to meaſure, the firſt line thus:



Thirdly, as to accent and quantity, thus:

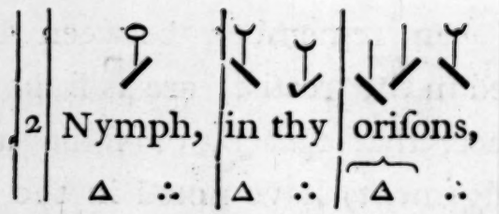


The words, *as fleſh is heir to!* he pronounced as I have marked them in my variation, page 46.; where the two ſyllables, *heir to*, are both acuted, and by that modulation, give the idea of the

ſenſe

ſenſe being ſuſpended, for the thought which immediately follows.

Laſtly, *Nymph, in thy oriſons*, he pronounced in common meaſure, as,



making the word *oriſons* quite different from mine; I was led to make the firſt ſyllable *o* ſhort and light, and the ſecond *ri* long and heavy, by ſuppoſing the word to have been originally Norman French, *oraiſon*; but I ſuppoſe I was wrong in this, as in every other inſtance where I have ſhewn the difference. I ſhall forbear to give any more ſpecimens of that great actor's elocution, from the memory of once hearing, leſt I ſhould do him injuſtice, as my intention here is not to play the critic; but merely to ſhew, that by means of theſe characters, all the varieties of enunciation may be committed to paper, and read off as eaſily as the air of a ſong tune.

There is a perfection in the pronunciation of the beſt ſpeakers (which was remarkable in the late Mrs. Cibber, and is the ſame in Mr. Garrick): they are diſtinctly heard even in the ſofteſt ſounds of their voices; when others are ſcarcely intelligible, though offenſively loud.

This eſſential quality is chiefly owing to the ſpeaker's dwelling with nearly uniform loudneſs on the whole length of every ſyllable,

ſyllable, and confining the extent of the accents, acute and grave, within the compaſs of four or five tones; and alſo to adopting, in general, a deliberate inſtead of a rapid meaſure.

For if a perſon pronounces from ſix to nine ſyllables in a ſecond of time, as many people do, an auditor muſt be extremely quick and attentive to be able to keep up with ſo rapid an utterance.

But good ſpeakers do not pronounce above three ſyllables in a ſecond, and generally only two and a half, taking in the neceſſary pauſes.

There are ſeveral public ſpeakers, whoſe ſpeeches, if committed to paper, would appear to have combined all the force of logical argument, all the flowers of rhetoric, with an elegant choice of words capable of being pronounced with graceful euphony; but by an erroneous delivery in reſpect of *accent*, *rhythmus*, *pauſe*, and *force*, though they may be juſt in *quantity* and *emphaſis*, under their miſtaken meaſure, their ſpeeches want much of that beauty and effect which they ſhould derive from a proper enunciation.

Now to ſhew that ſuch errors might eaſily be corrected, by the uſe of the foregoing rules, let us only ſuppoſe ſuch ſpeakers inſtructed in the practice of ordinary muſic; might they not then be able to ſing their ſong according to the notes ſet before them, keeping the preſcribed *meaſure* of *faſt* or *ſlow*; and, under *quantity*, obſerving the juſt *pauſes*, and the ſeveral expreſſions of *ſtaccato*, or *ſoſtenuto*; and alſo of *piano* or *forte*? And this being admitted, the practicability of the other (which is by much the eaſier of the two) cannot be denied.

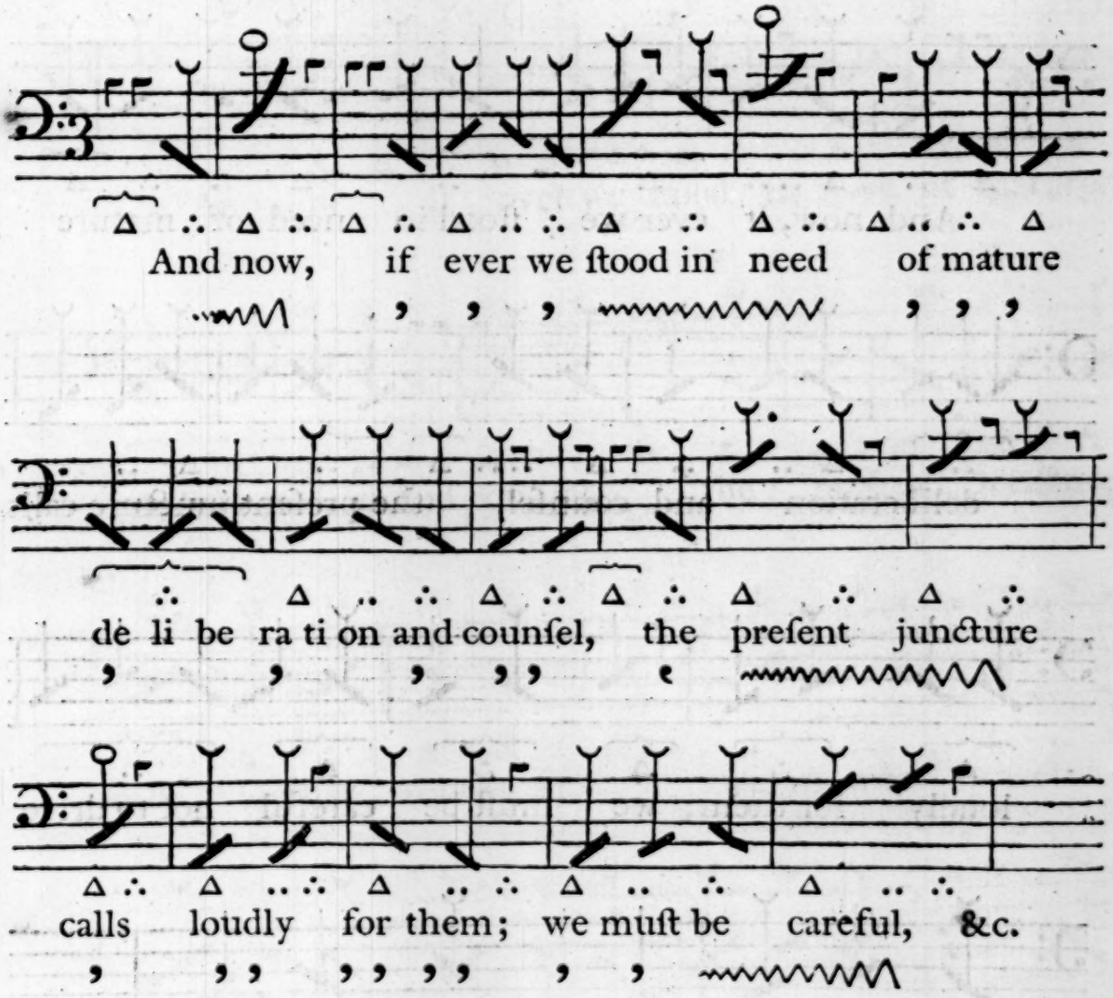
The tenor of ſpeech in private converſation may be *(allegro* or) rapid; for there, if the auditor miſſes a word, he may deſire the ſpeaker to repeat his ſentence: but all diſcourſes delivered to a large audience ſhould be *(largo e ſoſtenuto)* deliberate, and the ſound of each ſyllable, as to loudneſs, continued uniformly audible to its juſt length or *quantity*.

In the various tumults of paſſion, the voice runs very high into the *acute*, and very low into the *grave*; but in ſpeaking to an audience, where the firſt intention is to be heard, and the next to invite attention, the exceſſes of *acute* and *grave* ſhould be avoided, particularly the latter; becauſe few people fall to a very *grave accent* without dwindling into a whiſper: and as long ſounds are more audible than ſhort ones, all ſyllables (I repeat it again) ſhould be ſupported to the full extent of their proper quantity with nearly an uniform ſtrength of voice, and not dying away, or interrupted by reſts after every ſyllable, as if they were ſighed out, nor ſo as to give a *ſtaccato* or ſhort-pointed expreſſion, both which manners, though natural in paſſions, are unſeemly and diſadvantageous in argumentative oratory; and in general, all rapid pronunciation keeps the audience in a painful attention, which the want of proper pauſes increaſes, by leaving them no time to aſſiſt their apprehenſion by recollection.

I will exemplify what I have ſaid by ſetting a few lines, from Leland's Demoſthenes, in three different manners.

First manner. *Bombaſtic, by an exceſs in the extenſion of acute and grave, and of the piano and forte, and the tones not ſoſtenuto or equally ſupported.*

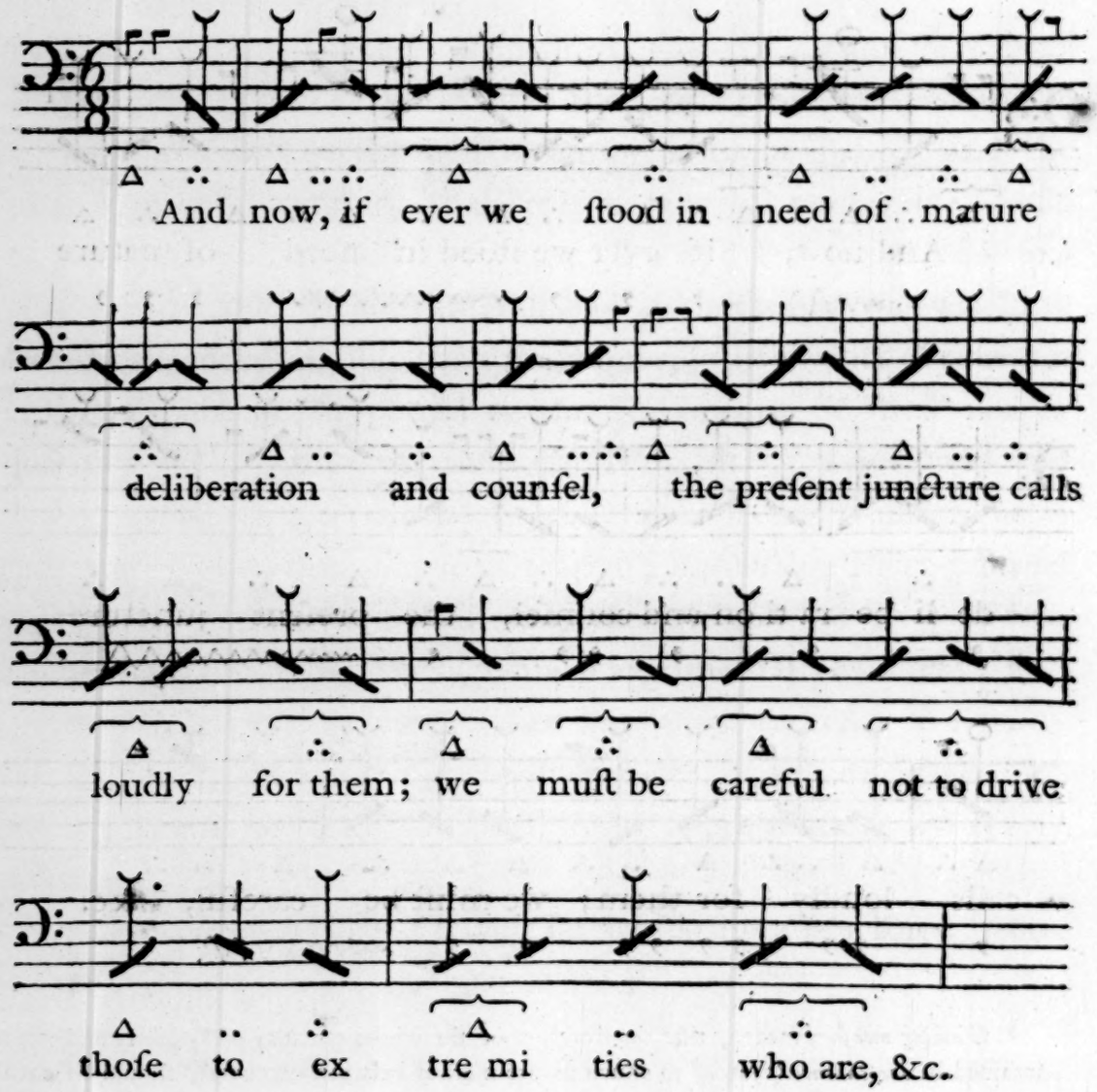
* *Ordinary walking meaſure.*


And now, if ever we ſtood in need of mature
dè li be ra ti on and counſel, the preſent juncture
calls loudly for them; we muſt be careful, &c.

* *Walking meaſure* means, that the duration of the whole quantity of ſyllables and pauſes contained in *one cadence* (that is, as much as are marked between two bars), ſhould be equal to the time of making one ſtep of walking; which admits the varieties of *ſlow, ordinary*, and *quick walking*; the next degree above which, in velocity, is *running meaſure.*

Second manner. *Too rapid, though in an uniform tenor of loudneſs.*

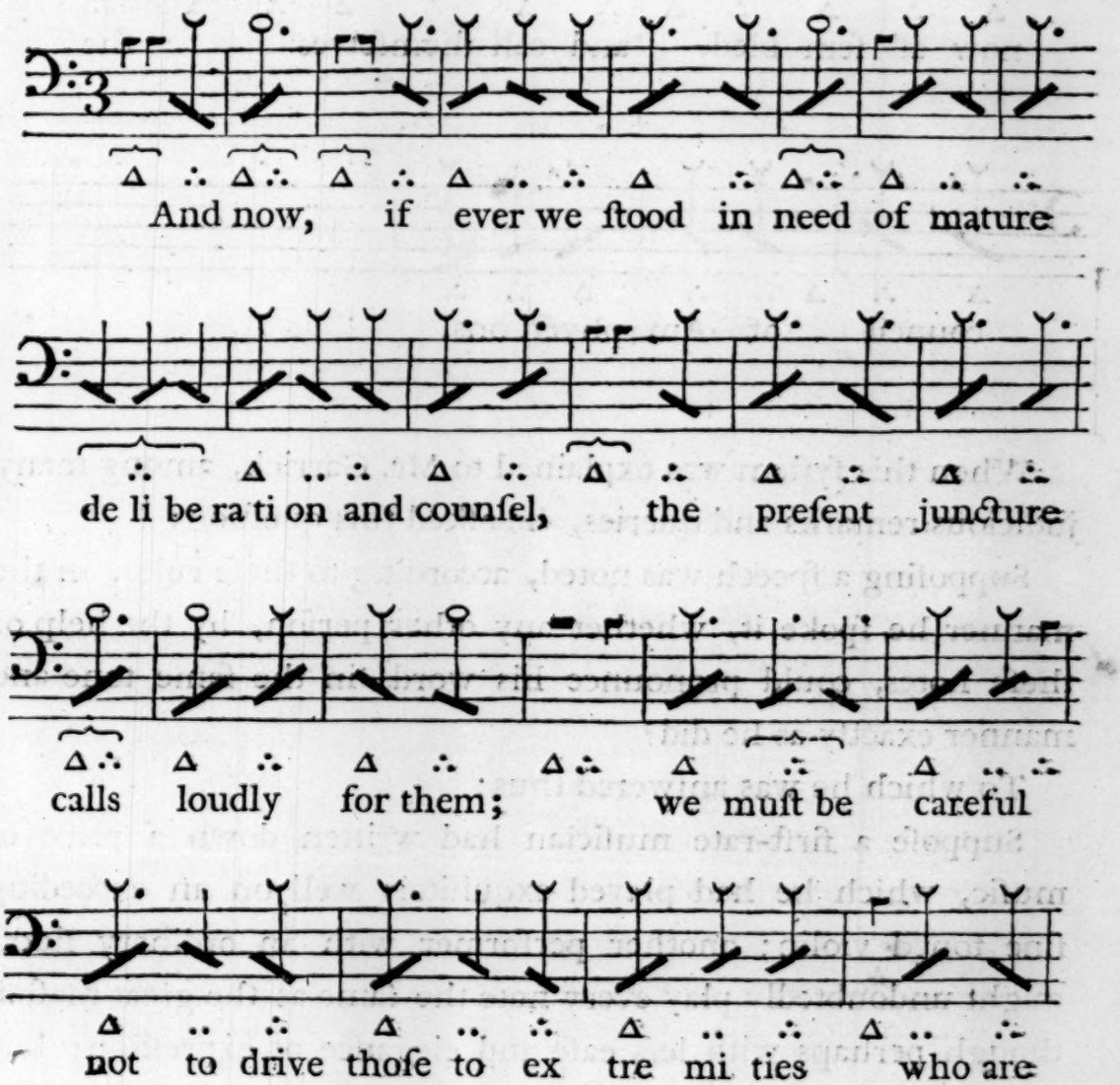
Corrente, or running meaſure.


And now, if ever we ſtood in need of mature
deliberation and counſel, the preſent juncture calls
loudly for them; we muſt be careful not to drive
thoſe to ex tre mi ties who are, &c.

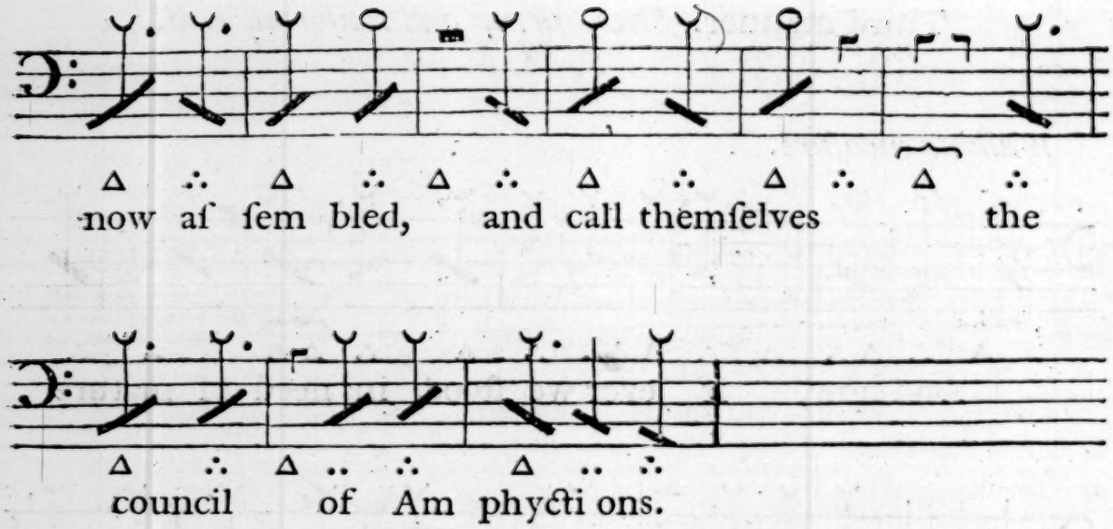
Third

Third manner. *Slow, firm, and uniformly loud.*

Walking meaſure.


And now, if ever we ſtood in need of mature
de li be ra ti on and counſel, the preſent juncture
calls loudly for them; we muſt be careful
not to drive thoſe to ex tre mi ties who are

now



When this ſyſtem was explained to Mr. Garrick, among many judicious remarks and queries, he aſked this queſtion:

Suppoſing a ſpeech was noted, according to theſe rules, in the manner he ſpoke it, whether any other perſon, by the help of theſe notes, could pronounce his words in the ſame tone and manner exactly as he did?

To which he was anſwered thus:

Suppoſe a firſt-rate muſician had written down a piece of muſic, which he had played exquiſitely well on an exceeding fine toned violin; another performer with an ordinary fiddle might undoubtedly play every note the ſame as the great maſter, though perhaps with leſs eaſe and elegance of expreſſion; but, notwithſtanding his correctneſs in the tune and manner, nothing could prevent the audience from perceiving that the natural

tone

tone of his inſtrument was execrable: ſo, though theſe rules may enable a maſter to teach a juſt application of accent, emphaſis, and all the other proper expreſſions of the voice in ſpeaking, which will go a great way in the improvement of elocution, yet they cannot give a ſweet voice where Nature has denied it.

OBSER-

OBSERVATIONS AND QUERIES, BY THE AUTHOR OF THE ORIGIN AND PROGRESS of LANGUAGE, IN HIS ANSWER TO SIR J. P. WHO HAD TRANSMITTED TO HIM THE TWO LETTERS CONTAINING THE FOREGOING SYSTEM.

§ 1. "I HAVE peruſed with much pleaſure and inſtruction, "the very ingenious diſſertation you have ſent me from "your muſical friend, and am now fully convinced that there "is both a *melody* and *rhythm* even in our common ſpeech in "Engliſh. As to melody, I was before convinced that there "was a different tone in the different languages of Europe. "Secondly, that in the ſame language there is a variation of "tone, ariſing from the paſſions, or even the character, of the "ſpeaker; but I did not know before, that in plain ſpeech, "without paſſion, humour, or any other mark of character, "there was any variation of tone: and even after reading the "diſſertation, I was very unwilling to believe that there was any "variation upon the ſame ſyllable. I was ſoon convinced that "there was a variation in the whole tenor of the ſpeech; ſo that "before we had ſpoken two or more ſentences, or even one "ſentence to an end, the tone of the voice is changed: but I "thought this change proceeded from word to word, or from "different ſyllables of the ſame word, without any change upon "the ſame ſyllable. But upon conſidering the matter more "fully, and conferring with ſome learned muſicians of this

" place, I am convinced that Mr. S— is in the right, and that " the voice does not reſt in the ſame tone, even upon the ſame " ſyllable; but goes on continually changing, not only upon " different words and ſyllables, but upon the ſame ſyllable. " And indeed I now begin to think, that to keep the voice in the " ſame tone, even for the ſhorteſt time, or, in other words, " to ſpeak in a perfect monotony, is a thing of art which nobody " but a muſician can perform. I am alſo convinced, that the " voice does not only riſe or fall upon the ſame ſyllable (I mean " in muſical modulation), but alſo that it ſometimes does both " riſe and fall upon the ſame ſyllable, particularly upon ſuch " ſyllables as make a word by themſelves, or are pronounced " with any pathos; ſuch as the ſyllable *oh!* given as an inſtance " by Mr. S—, who has obſerved, with great accuracy, that the " voice riſes upon this monoſyllable twelve enharmonic intervals " or quarter tones, but falls only ſeven. Such ſyllables he very " properly calls *circumflex*; and he has made a diſtinction of " them, which no grammarian ever made, but which, for any " thing I know, may be well founded in the uſe of the Engliſh " language; into thoſe circumflexes which begin with riſing and " end with falling; and thoſe which, *vice verſâ*, begin with " falling and end with riſing. And the obſervation he has " made on the circumflex † of the monoſyllable *oh!* that it does " not fall ſo much as it riſes by five quarter tones, is alſo an " obſervation, I am perſuaded, entirely new, and ſuch as could " have been made only by a man of ſo nice an ear, and ſo accu- " rate an obſerver, as Mr. S—.

† This and the following marks refer to the anſwers hereafter given to theſe obſervations.

§ 2. " ‡ But ſtill it remains to be conſidered, whether there " be any difference with reſpect to tone, betwixt the accented " and unaccented ſyllables of words in Engliſh; that is to ſay, " whether the voice does not riſe or fall in its tone, or do both, " upon what is commonly called the accented ſyllable, as upon " any other. Upon this point, I hope, Mr. S— will take the " trouble to inform me. If it be true, that there is no difference " in this reſpect betwixt the accented and unaccented ſyllables in " Engliſh, then I am in the right in ſaying, that it is only loud- " neſs or ſoftneſs in the pronunciation which diſtinguiſhes theſe " ſyllables from the reſt;—that it is by this variety, and this " variety only, that all the various kinds of verſe are made in " Engliſh, more various than the verſe of any other language in " Europe; becauſe none of theſe languages has its ſyllables ſo " much diſtinguiſhed in that way: whereas in point of tone " there is not, I believe, any great difference betwixt them and " the Engliſh. This is a matter of ſome curioſity, and I hope " Mr. S— will think it worth his while to conſider it atten- " tively.

§ 3. " As to the Greek accents Mr. S— ſuppoſes, that the " voice roſe by ſlides up to a fifth, which made the acute accent, " and fell down again upon the next ſyllable in the ſame way; " and that in the circumflex accent it ſlid up and down " upon the ſame ſyllable. I was much inclined at firſt to " reject this hypotheſis, and to ſuppoſe, that the voice roſe at " once upon the acuted ſyllable, and fell at once to the grave, " as commonly happens in muſic; but upon ſtudying attentively " the paſſages which I have myſelf quoted from the ancient

" writers of muſic, *videlicet*, Ariſtoxenus and Gaudentius (vol.
" II. p. 286.), and likewiſe from Dionyſius Thrax. *(ibid.* p. 278),
" which I ſee is obſerved by Mr. S—, I am fully convinced, that
" in ſounding the acute accent in Greek the voice roſe by ſlides
" to a fifth, and fell again upon the next ſyllable in the ſame
" manner; and that it both roſe and fell in that way upon the
" circumflex accent; and that this way of riſing and falling was
" the principal diſtinction betwixt the melody of ſpeech and of
" muſic. Upon this ſuppoſition, the pronunciation of the Greek
" language will not be ſo like chanting, as it would be, if the
" voice had riſen at once to a fifth upon a ſingle ſyllable, and
" will be much liker the pronunciation of our Engliſh, though I
" think it is impoſſible to deny, that it was much more muſical.
" For upon every word of Greek that was not an enclitic, the
" voice roſe a fifth, which is certainly not the caſe in Engliſh,
" though I do not deny, that the tone of a whole declamation,
" or perhaps of one ſentence of it, may, by ſmall intervals, riſe
" even higher; and perhaps upon one ſingle paſſionate word,
" ſuch as *oh!* the tone may come near a fifth. And indeed I
" think we need no other proof of the Greek language being
" more muſical than ours, than that it was a beauty in their
" compoſition to arrange their acute and circumflex accents, ſo
" as to make a variety in the melody of their language agreeable
" to the ear. See what I have ſaid upon this ſubject, p. 380. *et*
" *ſeq.* of vol. II. Now this is a beauty of compoſition unknown
" in Engliſh. And ſo much for the *melody* of ſpeech, conſiſting
" of the mixture of *acute* and *grave*, to which, as Mr. S— very
" properly obſerves, the word *accent* ought to be intirely appro-

 " priated,

" priated, that being its true etymological ſignification. I have " indeed uſed it in its common meaning in Engliſh; but, I think, " I have always diſtinguiſhed it from accent, properly ſo called, " by the addition of *Engliſh* to it, or ſome other expreſſion, " which, I hope, has removed all ambiguity, though I acknow- " ledge that it were better that different things were diſtinguiſhed " by different names; and that, in treating a ſubject ſcientifically, " ſo much complaiſance ſhould not be ſhewn to vulgar uſe as to " confound different things under the ſame name. I will there- " fore for the future, uſe Mr. S—'s terms of *light* and *heavy*, " which correſpond very well to the ancient terms of *arſis* and " *theſis*.

§ 4. " Beſides *acute* and *grave*, Mr. S— obſerves in common " ſpeech three things; videlicet, *light* and *heavy*, *forte* and *piano*, " or *loud* and *ſoft*, under which are included *ſwelling* and *dying* " *away*, being modifications of loud and ſoft; and laſtly, *long* " and *ſhort*. || Now as I am no muſician, I am not able to " make the diſtinction betwixt *light* and *heavy*, and *loud* and *ſoft*; " and though I have conſulted more than one of the greateſt " muſicians here, I cannot diſcover the difference; nor do they " ſeem to me to underſtand it any more than I do, even in muſic. " And as to words, I cannot conceive how the *heavy*, or accented " ſyllable, as it is commonly called, ſhould be ſounded *ſoft*, or " the *light* ſyllable *loud*. I can indeed conceive how the whole " ſentence may be pronounced in a ſofter or louder voice; but " ſtill the *heavy* ſyllable will be *louder* than the reſt, and the *light*, " *ſofter*. Now I hope Mr. S— will take the trouble to explain this. " As to the difference betwixt *ſhort and long* (that is, *quantity*), and

" *light and heavy*, I perfectly agree with him: and I am alſo " convinced, that we have not only long and ſhort ſyllables in " Engliſh; but that ſome ſyllables are four times as long as " others, even without the vowel or diphthong, being lengthened " by poſition; that is, by the addition of conſonants in the ſame " ſyllable; and ſo I find Mr. S— has marked ſome of them in " the notation that he has given us of the muſic of ſome ſen- " tences. It was not ſo in the learned languages; for there, " though a long ſyllable was made ſomewhat longer by the " addition of conſonants, and a ſhort ſyllable ſhorter by the " taking them away, a long vowel was always to a ſhort vowel " in the ratio of two to one; for a long vowel was juſt the ſhort " vowel twice pronounced. But we are not to expect that a " barbarous language ſuch as the Engliſh, not formed by rules " of art, ſhould be ſo regular in its pronunciation.

" Upon the whole, it is my opinion, and I find it is the " opinion of all the muſical men here to whom I have ſhewn it, " that Mr. S—'s Diſſertation is a moſt ingenious performance. " It is reducing to an art what was thought incapable of all rule " and meaſure; and it ſhews, that there is a melody and rhythm " in our language, which I doubt not may be improved, by " obſerving and noting what is moſt excellent of the kind in the " beſt ſpeakers. In that way I ſhould think that both the voice " and ear of thoſe who do not ſpeak ſo well might be mended, " and even the declamation of our beſt actors may be improved, " by obſerving in what reſpects they fall ſhort or exceed; for as " ſoon as a thing is reduced to art, faults will be found in the " beſt performers, that were not before obſerved. If ever I publiſh

" another

" another edition of my ſecond volume, I ſhall certainly make
" that part of it, which treats of the melody and rhythm of
" ſpeech, more perfect from his obſervations, if he will allow
" me to make uſe of them. It is true what he obſerves, that I
" have, in explaining that matter, gone to very general prin-
" ciples, and made many diviſions of the ſubject, more perhaps
" than are neceſſary for practice; but I profeſs to give the philo-
" ſophical principles of every part of language, and, as I ſee
" that Mr. S— is a man of a philoſophical turn, as well as a
" practical muſician, I muſt beg the favour that he would let
" me know, if he thinks I have erred in the philoſophy of that
" part of language."

LETTER

LETTER TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE, AT EDINBURGH.

London, March 17, 1775.

I CONFESS it is a long time ſince my much eſteemed friend Sir J. P. communicated to me the *Queries and Obſervations* made by your l—p on my little treatiſe concerning the melody and meaſure of ſpeech: obſervations that do me great honour, and at the ſame time impreſs me with the higheſt opinion of your candour and condeſcenſion, in adopting a ſyſtem ſo contrary to what your l—p and many other great men have ſo ably advanced.

Temporary and unavoidable buſineſs has prevented me hitherto from giving the attention that was abſolutely neceſſary in order to give your l—p ſatisfactory anſwers to your doubts.

The method I have taken for that end is this: I have read over the 5th chap. of book ii. vol. II. of your very learned and ingenious work, and have ſet down my further remarks thereon, referring generally to the page; after which, I again read over and conſidered your l—p's remarks and queries, and thereupon added ſuch explanations as I thought would remove all difficulties. From which, together with the re-conſideration of the treatiſe, I hope your l—p will comprehend my meaning in full.

In

In the ſtudy of muſic, as in common arts, an artiſt can attain a much more apparent degree of perfection, without knowledge in the theory, than a theoriſt can without practice in the art.

Hence it happens, that the carpenter who works, unconſcious of the ſcience, under the rules of geometry, though he cannot demonſtrate a ſingle propoſition, is, in the eyes of the vulgar, a more valuable man than a perfect geometrician.—The practiſing muſicians are often without a tincture of the theory; for to excel to a certain degree in playing, and even to compoſe in taſte, are both far ſhort of that theory in which your l—p has entered very deep. The greateſt part of the ſkill of ſome great maſters is derived more from practice and *inſtinct*, than from the ſtudy of firſt principles; therefore I do not much wonder that your l—p had not ſatisfactory anſwers to your inquiries among them.

The deſire your l—p expreſſes, to make uſe of my treatiſe in a re-publication of your excellent ſyſtem, does me too much honour to ſuffer me to make the leaſt objection.

I am about to print privately a few copies, ſomewhat more enlarged than that your l—p had, in order to ſubmit it to the judgement and correction of my friends; among whom, I ſhall be very happy if you will permit me to count your l—p.

I am, &c.

PART

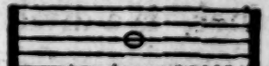
PART III.

FARTHER REMARKS ON THE ORIGIN AND PROGRESS OF LANGUAGE, VOL. II. BOOK II. CHAP. 5.

PAGE 304. "This rhythm (with ſound) is of two kinds; "for it is either of ſounds not articulated, which may be "called muſical rhythm; or it is of ſounds articulated; and that "is the rhythm of language."

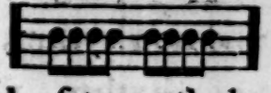
REMARK.

Language is articulated by ſyllables; and MUSIC is articulated by a diviſion of any one ſound into many or more than one ſound; as ſuppoſe the ſemi-brief equal in duration of time to the ſwing of a pendulum of 160 inches, to be put as the complement of a bar in muſic; it can be articulated into two minims,



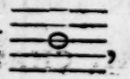
or four crotchets,

or eight quavers,



Therefore the ſemi-brief being a continued ſound of one whole bar's length; and its ſeveral ſub-diviſions into two, four, and

eight notes, being alſo each of them a whole bar's length, and uniſons with the ſemi-brief; ſo are they, properly, ſub-articulations of the original ſemi-brief.

Speech is neceſſarily articulated by ſyllables, in as much as two ſyllables cannot poſſibly be ſounded or pronounced, without articulating or dividing the tone, under which they are to be ſounded, into two parts, at the leaſt; for if the word *folly* were to be ſung under the tone of  , the ſinger muſt neceſſarily divide that tone into two articulated parts, as or . I have ſaid, into two parts at leaſt, becauſe when words are joined with muſic (in the modern ſtile) even ſyllables, by the aid thereof, are capable of being variouſly and minutely articulated, as which, independent of muſic, they are not. A diviſion of notes, which are uniſons with each other, is a diviſion ſimply by articulation. Thoſe which are not uniſons, but either aſcend or deſcend, are divided both by articulation and modulation.

Page 305. and 306. "And firſt it is evident, that without "ſome change of one kind or another in the ſound, there could "be no rhythm, &c. — In order, therefore, to know the nature "of rhythm, when applied to ſound, we muſt conſider the "ſeveral changes and modifications which ſound admits. The

"firſt

" firſt and moſt ſenſible variation, is when the ſound ceaſes " altogether, &c."

REMARK.

Our animal exiſtence being regulated by our pulſe, we ſeem to have an inſtinctive ſenſe of *rhythmus*, as connected with, and governing, all ſounds and all motions; whence it follows, that we find all people feel the effects of *rhythmus*, as they do thoſe of light and warmth derived from the Sun; ſo that, without ſearching for the reaſon, it has generally been paſſed over as a firſt principle, or ſelf-evident truth.

From this inſtinctive ſenſe of *rhythmus*, when we mean to meaſure either motions or ſounds continued, articulated, or interrupted by ſhorter or longer pauſes, we muſt pre-ſuppoſe an exact periodical pulſation, as regular as the ſwings of a pendulum, the length of which periodical pulſation we may vary according to our pleaſure, as often as we would chuſe to quicken or ſlacken the movement; and then all continuation of ſounds or pauſes are to be ſubſerviently meaſured and regulated by this uniform and ſteady pulſation, as long as that proportion of pulſation (or pendulum) ſhall be continued.

Page 307. " The queſtion then is, what changes continued " ſound admits of, and what are the rhythms thence ariſing? " And there is one obvious change which very ſtrongly ſtrikes " the ſenſe; namely, that from *louder* to *ſofter*, or *vice verſâ*."

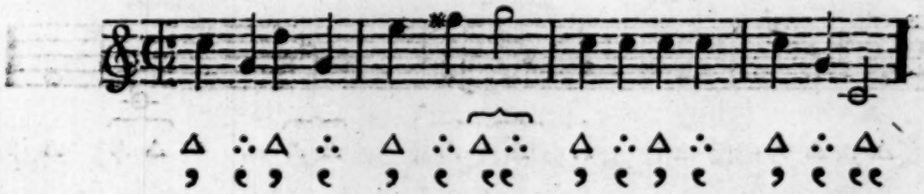
REMARK.

The variety of *loud* and *ſoft* ſhould never be conſidered as (neceſſarily) a governing principle of *rhythmus*; becauſe though it may, ſometimes, be accidentally coincident with rhythmical pulſation, yet it would be offenſive if it continued ſo for any conſiderable length of time: for the application of *the loud* and *the ſoft*, both in muſic and language, either for uſe or ornament, muſt not be indiſcriminate or periodically alternate, but as occaſion calls for it; whereas the rhythmical pulſation is regularly periodical and conſtant as the ſwings of a pendulum, but of itſelf implies no noiſe or ſound at all. And agreeable to this, a band of muſicians are much better governed in their meaſures by a *ſilent* waving of the hand, or of any thing that may catch the eye, than by the more ordinary *noiſy* way of beating time with the foot.

The expreſſions, or rather the affections of *heavy* and *light* are neceſſarily the governing principles of *rhythmus*; for they are as conſtantly alternate and periodical as the pulſe itſelf, and they muſt be continued, by conception in the mind, during all meaſured reſts or pauſes, as well as during the continuance of either uniform, articulated, or modulating ſounds.

The affections of *heavy* and *light* were always felt in muſic, though erroneouſly called by ſome moderns *accented* and *unaccented*; however, the *accented*, or *heavy note*, was never underſtood to be *neceſſarily loud*, and the other *neceſſarily ſoft*; becauſe if it were ſo, there could be no occaſion for ſeparate directions, where to apply the *forte* and *piano*, in as much as the affections

of

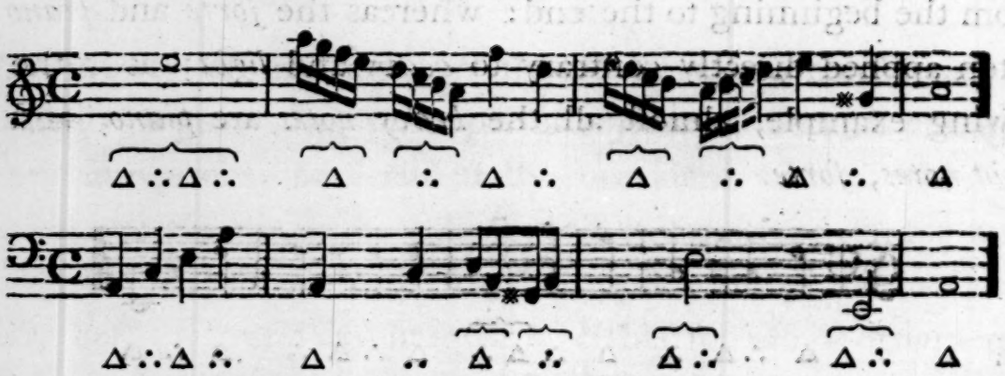
of *heavy* and *light* are continued in every *cadence* of every air, from the beginning to the end: whereas the *forte* and *piano* are often applied directly contrary to *heavy* and *light*; as in the following example, almoſt all the *heavy notes* are *piano*, and the *light notes*, *forte*.

Therefore the diſtinctions of *loud* and *ſoft* muſt not be reckoned among the governing powers of *rhythmus*, though they may ſometimes accidentally, or occaſionally, coincide with the *heavy* and *light*, which are the true and only governing principles of it.

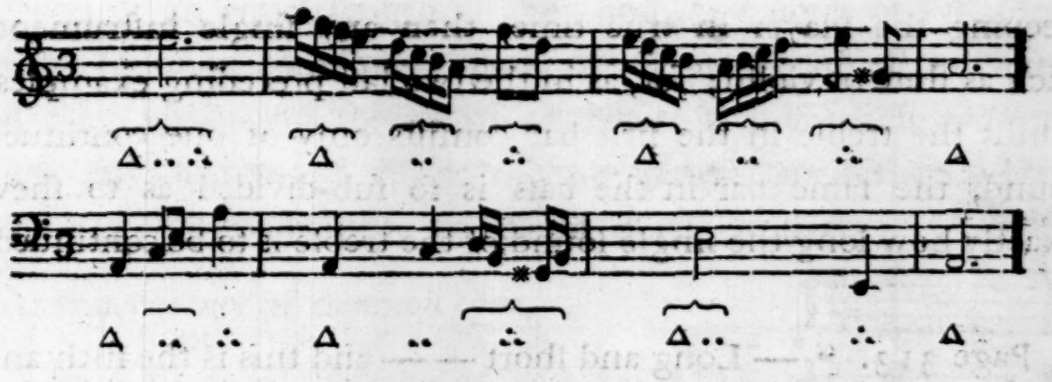
Page 310. — "That ſound which continues any length of "time, we call a *long ſound*; and that which continues a ſhort "time, we call a *ſhort ſound*. And as this quality of ſound "depends intirely upon the time of its duration, it is commonly "known by the name of *time*."

REMARK.

This is not what is called *time* in muſic. *Time* is meaſured by *pulſation*, quicker or ſlower. The *pulſation* of any one ſort of *time* muſt continue as uniform as the ſwinging of a pendulum of a given length; but the intervals between the *pulſes* of the pendulum may be filled variouſly.

As,

As, for example:

Suppoſing theſe four bars of muſic equal to four ſwings of a pendulum, the whole is but one ſort of *time*, notwithſtanding the ſub-diviſion, or articulation, in the ſeveral bars, is different; and conſequently, there is a great variety of *longer* and *ſhorter* (that is, of *quantity)*, without any difference in the *time*, *meaſure*, or *rhythmus* of the tune. If this ſame tune is to be played faſter, the length of the bars muſt be meaſured by a ſhorter pendulum; and if to be played ſlower, by a longer pendulum.

The foregoing ſpecimen is of the genus of *common time*, where the *cadences* or *pulſes* are diviſible by the even number two. The following example is of the other genus, called *triple time* (or *meaſure)*; becauſe the *cadences*, or metres between the *pulſes*, are diviſible by the odd number three. In this example the modulation and harmony ſhall be the ſame as in the former; but the melody will be different by the change of the *rhythmus*, or *meaſure*, or *time*.

Page 312. " — In the harpſichord, the notes are all of the " ſame length, without the diſtinction of long or ſhort; — nor " has it what is properly called *time*, but its whole muſic is a " jingle of ſounds differing in acuteneſs and gravity, and diver- " ſified by different pauſes and ſtops, or different degrees of " quickneſs and ſlowneſs."

REMARK.

The notes of the harpſichord and of all pulſatile inſtruments have the ſame allowance made for the duration of their tones, that inſtruments ſounded by the bow, or by inſpiration, have. For though in the harpſichord, the loudneſs of the tone, from the firſt moment of percuſſion, diminiſhes very faſt, nevertheleſs it is ſtill ſounding, and the player is, by rule, obliged to keep the finger on the key, correſponding with each note, during the length of time which that note ſhould continue; for the inſtant the finger is removed, by the conſtruction of the inſtrument, a damper falls on the ſtring and ſtops the farther vibration. And moreover, the harpſichord being contrived for playing, at once, ſeveral different parts in harmony, is much more capable of

keeping the player in true time, than any ſingle inſtrument, ſuch as flute or violin; for, as in the two laſt preceding examples, whilſt the treble in the firſt bar conſiſts only of one continued ſound, the ſame bar in the baſs is ſo ſub-divided as to ſhew exactly how long the ſingle ſound of the treble is to be continued.

Page 313. " — Long and ſhort —— and this is the fifth and " laſt ſpecies of rhythm. For if the mind perceives any ratio " betwixt ſounds, with reſpect to their length and ſhortneſs, " then it has the idea of this kind of rhythm, which, in muſic, " is commonly called *time*; but in language the ancient authors " call it by the name of the genus, *rhythm*; whereas in modern " authors, it is commonly diſtinguiſhed by the name of " *quantity*."

REMARK.

RHYTHMUS is a general term, and is divided into *two general modes* of *time*, *common* and *triple*; each of which is ſub-divided into ſpecific differences of *faſter* and *ſlower*; conſiſting of cadences whoſe metres may be uniform or *mixed*, *even* or *pointed*. The diverſities of *uniform* or *mixed*, *even* or *pointed*, ariſe from the different manners of ſubdividing and diſpoſing the *quantities* contained in the whole of each cadence or bar.

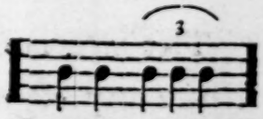
QUANTITY, or duration of ſounds, diſtinguiſhed by *longer* and *ſhorter*, is ſubſervient to the cadences of rhythmus, as fractional or aliquot parts are to integers; and it is the buſineſs of *metre* to adjuſt the *quantity* of notes or ſyllables contained in each *cadence* or *bar*; *rhythmus* is to keep, by its *pulſation*, all the

cadences

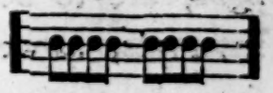
cadences of an equal length. *Long* and *ſhort* notes or ſyllables are the common component parts of all metres of all *cadences* under all kinds and ſpecies of *rhythmus*; that is, each *cadence* under any ſpecies of either of the general modes may be metrically ſub-divided into fractional or aliquot parts.

As this *cadence* of *common time*,

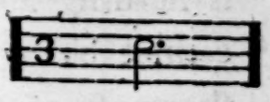
may be ſub-divided uniformly into

or thus, the two genera of common and triple meaſure may be mixed,

or thus, pointed,

or thus, even,



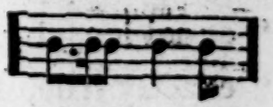
or any other way, ſo that the fractions, being aliquot parts, ſhall altogether make up the whole quantity of the *bar* or *cadence*. And in the like manner, this bar or cadence of triple meaſure,



may be uniformly divided into

or, by dividing it into two equal parts, the two genera are virtually mixed,

or thus, into a pointed metre,



or thus, even,

Even and uniform are the ſame, but are conſidered under theſe two different terms, in reſpect of the *metres* to which they are oppoſed, *mixed metre*, and *pointed metre*.

Page 313 and 314. " Now all motion is either interrupted " by *pauſes* or *intervals*, or it is without ſuch interruption. If it " be interrupted, either the *intervals* are greater or leſs, or the " diſtances between the *intervals* are greater or leſs. And hence " ariſe the two firſt kinds of *rhythm* I mentioned, belonging to " the *intervals* of ſound."

REMARK.

The *intervals* or *pauſes* between ſounds do not neceſſarily conſtitute any regular diſtinction of *rhythmi*, or *modes of time*: for the *pulſes* of *cadence*, as well as its ſub-diviſions of *heavy* and *light*, are to be counted on in the mind, during the pauſes or intervals, as well as during the continuation of ſound. (See the ſeveral examples in this treatiſe.)

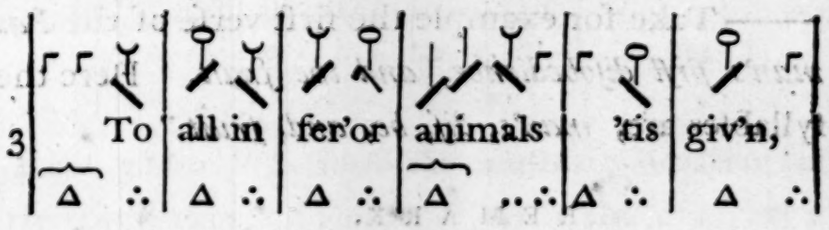
Page 318. " — Here, as in accents, or notes of muſic, there " is nothing abſolute, but all is relative; for there is not, nor " cannot be by nature, any fixed ſtandard for the length or " ſhortneſs of ſyllables. All therefore that art can do, is to " aſcertain the ratio that a long ſyllable has to a ſhort. And this " the grammarians have fixed to be as two to one. And thus all " ſyllables in Greek and Latin, compared together, are either of " equal length, or in the ratio of two to one. It is not, however, " exactly true, that all ſhort ſyllables are of equal length, or all " long; but ſome ſhort ſyllables are ſhorter than others likewiſe " ſhort, and ſome long ſyllables longer than others. But in the " metrical art, this difference is not attended to, and all the

" ſhort ſyllables are held to be equal to one another, and all the " long."

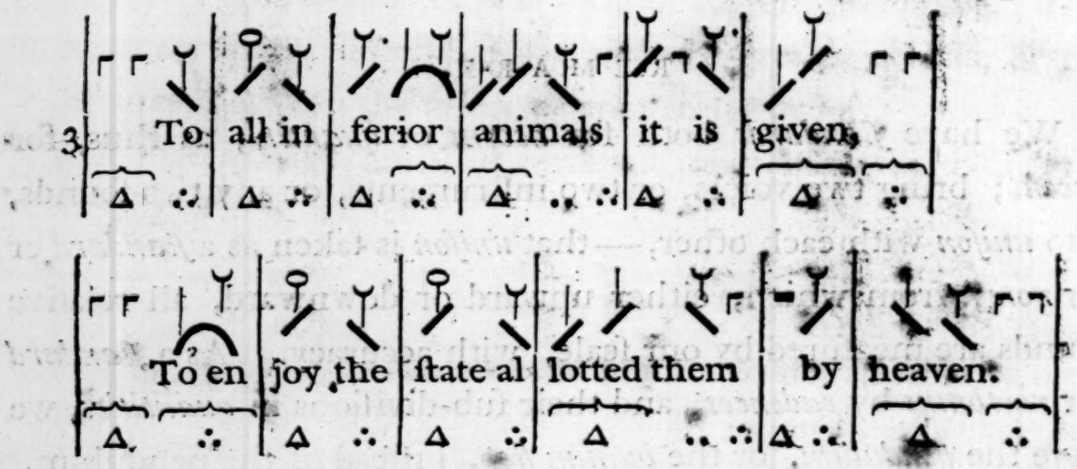
REMARK.

We have *ſtandards* both for *accent* or *quantity*; as thus, for *accent*; bring two voices, or two inſtruments, or any two ſounds, into *uniſon* with each other,—that *uniſon* is taken as a *ſtandard* or *key note*; from which, either upward or downward, all relative ſounds are meaſured by our ſcale, with accuracy. As a *ſtandard* for *rhythmus* by *cadences*, and their ſub-diviſions in *quantities*, we have the *pendulum*, or the *human ſtep*, inſtead of the pendulum.

In our treatiſe, we have marked out a more accurate proportion between longer and ſhorter ſyllables than that recommended by our Greek maſters; and we have ſhewn the neceſſity of it in *our language*, more eſpecially in *our poetry*. For if the rhythmical and metrical rules, as there laid down, are attended to, there will be little or no occaſion for clipping off ſyllables in any good poetry, which our beſt authors have hitherto practiſed, though, as I think, needleſly. For example:



Why not write theſe two hexameters thus?



Each line is ſtill meaſured by ſix bars or *rhythmical cadences*, and the ſyllables, now reſtored, are provided for, without injuring the metre of the *cadences*, by ſub-dividing their *quantities* into as many aliquot parts (not exceeding the integer of each *cadence*) as are required for expreſſing the recovered ſyllables, within the time of the *bar* or *cadence* under which they fall.

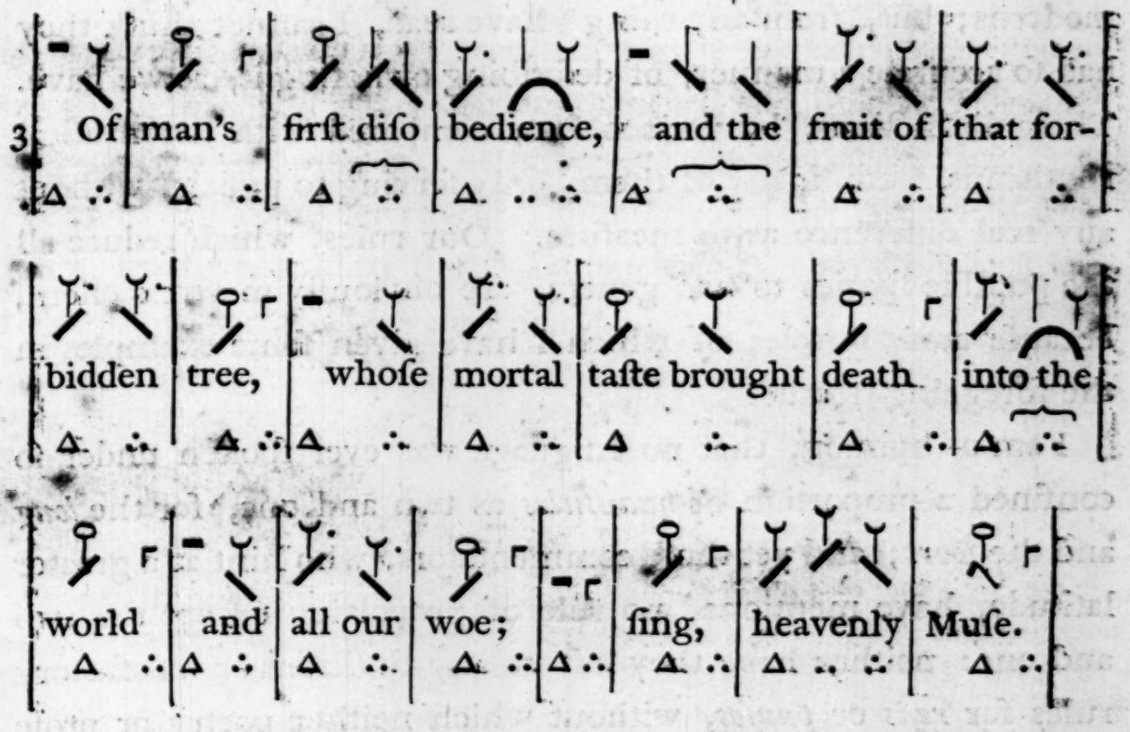
Page 326. "—Our verſe made by accent and not by "quantity.——Take for example the firſt verſe of the *Paradiſe* "*Loſt*; *Of man's firſt diſobedience, and the fruit.* Here the five "accented ſyllables are, *man's, diſ, be, and, fruit.*"

REMARK.

Poetry is often read in a certain formal manner, ſuppoſing the ten ſyllables of *our heroics* muſt be cut exactly into five *cadences* of two ſyllables in each, or of four whole and two half *cadences*; whereas they always require the *time* of *ſix cadences* at leaſt; but thoſe

thoſe who have only the idea of five *cadences*, ſeldom attend to the neceſſary *reſts* or *pauſes*, or to a nice *metrical* ſub-diviſion of the *cadences* according to the natural and neceſſary *emphaſis* (or *poize**) and *quantity* of each ſyllable; and therefore frequently miſplace the *light* and the *heavy*.

To give the proper expreſſion to the firſt lines of *Milton's Paradiſe Loſt*, I humbly conceive, they ſhould be noted thus.


3 Of man's firſt diſo bedience, and the fruit of that for-
bidden tree, whoſe mortal taſte brought death into the
world and all our woe; ſing, heavenly Muſe.

Page 316. "I ſhall ſay nothing further of this muſical "rhythm, except to obſerve, that the ancients were very accu- "rate in it, as in every thing elſe; for they meaſured it by feet,

* I ſhall take the liberty for the future to appropriate this word *poize* as a common term for the Δ *heavy* and the ∴ *light*, as *accent* is for *acute* and *grave*, and *quantity* for *long* and *ſhort*.

" as they did the rhythm of their language, and had dactyls " and ſpondees, and the like in their muſic, as well as in their " poetry."

REMARK.

As I conſider our ſenſe of *rhythmus* to be much more *inſtinctive* than *rational*, I am of opinion, that the ancient Greeks might have been practically as excellent in that part of muſic, as the moderns; but, from any thing I have read, I cannot think they had ſo accurate a manner, of deſcribing or noting it, as we have. Their diſtinctions, by various feet, compared with our muſical rhythmus, ſeem, many of them, only ſerving to puzzle, without any real difference as to meaſure. Our rules, which reduce all the poſſible ſpecies to two genera, are obvioüſly more excellent, becauſe more ſimple; of which I have given ſome examples in the foregoing treatiſe.

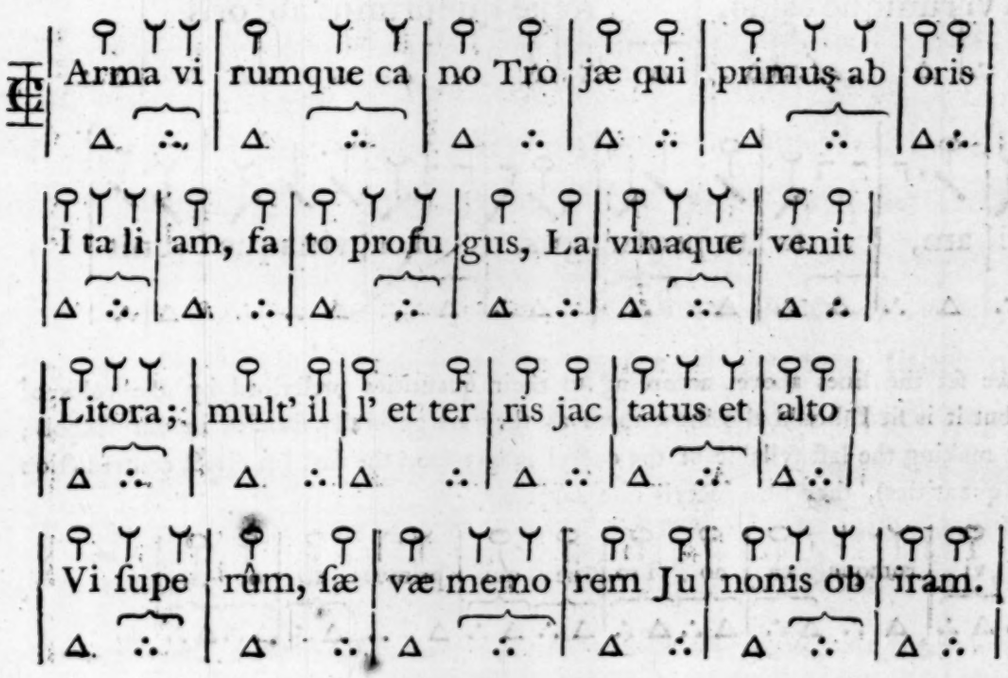
I am of opinion, that no language was ever ſpoken under ſo confined a proportion of *quantities* as two and one, for the *long* and the *ſhort*; and yet thoſe commentators, who hint at a greater latitude, have mentioned no rule of proportion except the two and one: neither have they left us any ſufficient or ſatisfactory rules for *reſts* or *pauſes*, without which neither poetry or proſe can be graceful or juſt in its expreſſion.

Ariſtides, it is true, ſays, κενὸς μὲν ἔν ἐστι χρόνος, lib. I. p. 40.; that " There is a vacant or *ſilent time*, which is left without any ſound " [illegible]eat the *rhythmus*. The *ſhorteſt ſilent time* in *rhythmus* is " called *lemma* or a remnant; and a *long ſilent time*, double to " the ſho[illegible] *proſthheſis* or an addition." And he had ſaid juſt before, " That where in the *rhythmus* of mixed feet, a foot " happened

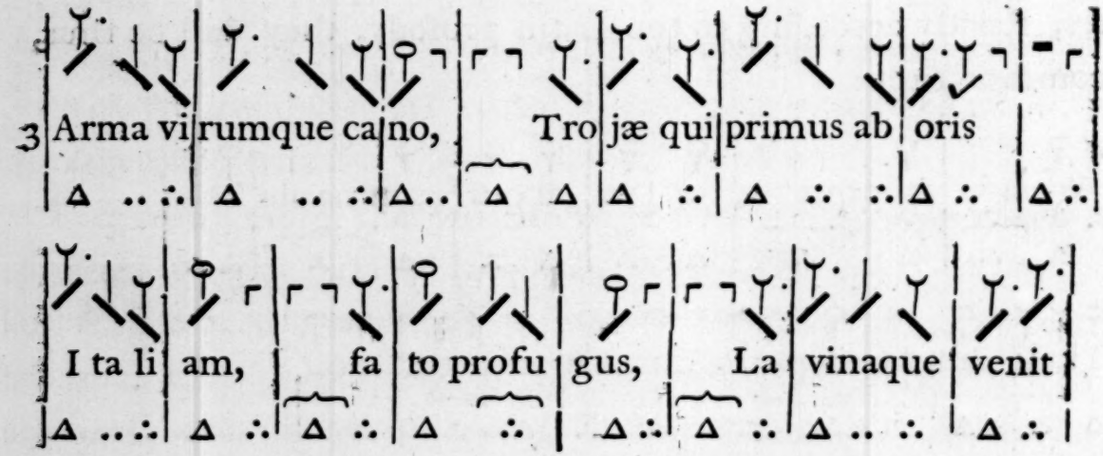
" happened to be inſufficient to fill the *metre*, the vacancy was to " be ſupplied by a *ſilence*, either of a *leimma* or of a *proſtheſis*."

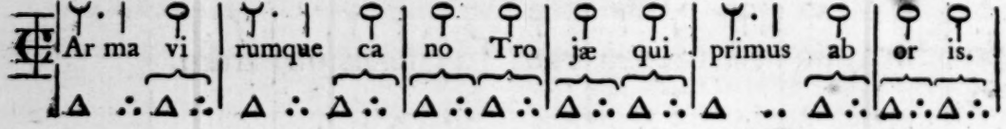
This, however, is all he ſays of it: though, as it agrees perfectly with my ſyſtem, it is ſufficient to convince me, that the accidents of *rhythmus* belonging to our language, were alſo the ſame to the Greek. But as thoſe grammarians who compoſed the rules of proſody now in uſe, have made no rules or allowances at all for *reſts* or *ſilences*, it is to be preſumed it was not intelligible to them, or they would never have omitted ſo material a part, both of *rhythmus and metre*. And further it is plain, that determining Greek and Latin heroics, ſuch as the Iliad and Æneid, to be hexameter lines, excludes *rhythmical pauſes* altogether.

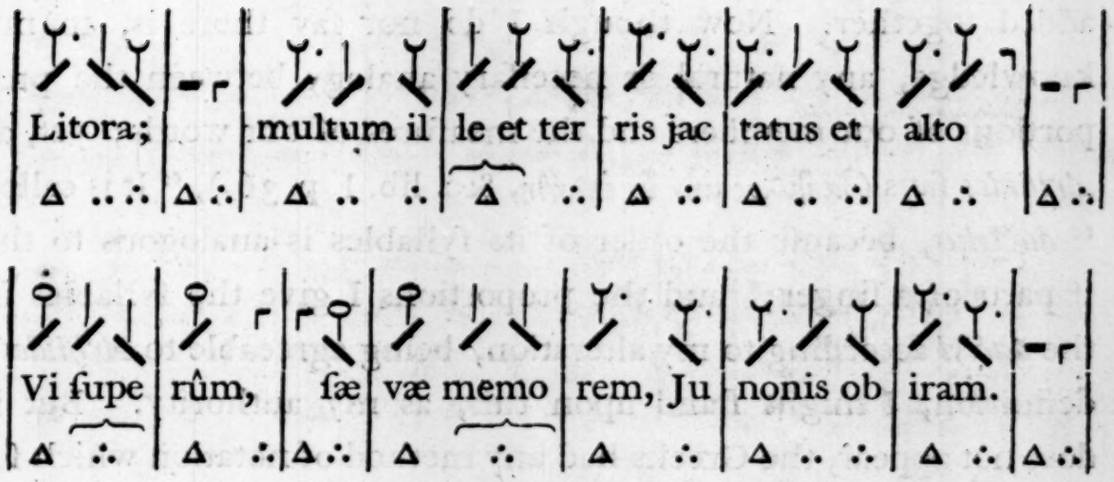
For example, to ſet the firſt four lines of the Æneid in our notes, ſtrictly according to the Latin proſody, they will be thus, in common time:


Arma vi rumque ca no Tro jæ qui primus ab oris
I ta li am, fa to profu gus, La vinaque venit
Litora; mult' il l' et ter ris jac tatus et alto
Vi ſupe rûm, ſæ væ memo rem Ju nonis ob iram.

Here

Here is no room for variety of metre, nor a moment's pauſe even for breathing, each line being ſtrictly confined to the ſix *metres* or *cadences* *. But if I could meet with a living Virgil, I ſhould aſk him, why theſe lines might not be ſet in the following manner, in triple meaſure, ſtill preſerving the *long* and the *ſhort* ſyllables, but with an extended variety of *long* and *longer*, *ſhort* and *ſhorter*, and alſo with the proportion of *triples* and *thirds* as well as of *doubles* and *halves*? And if he gave me a better reaſon why they ſhould not, than either the grammarians or the commentators have done, I would certainly ſubmit to him, and copy his manner of pronouncing exactly, in *accent* as well as quantity, which would moſt probably be quite new to all Europe.

* I have ſet the lines above, according to their quantities preſcribed by the rules of proſody; but it is fit I ſhould alſo ſhew them as they are generally ſcanded in our ſchools; where, by making the laſt ſyllable of the dactyl longer than the firſt (in direct contradiction to the real quantities), they turn dactyls into anapeſts.



Litora

In this manner, the *multum ille* and the *ille et* are pronounced without any *eliſion*, and without any injury either to the *rhythmus* or to the *metre*, the *cadences* being all *dactylic*, under which title *ſpondee* is legally included. And with the addition of neceſſary reſts for breathing time, and for ſtops of *expreſſion**, theſe lines are *octometres* inſtead of *hexameters*.

It is proper I ſhould ſay ſomething for the liberty I have taken here, in varying the proportions of the ſyllables in the *dactyl*.

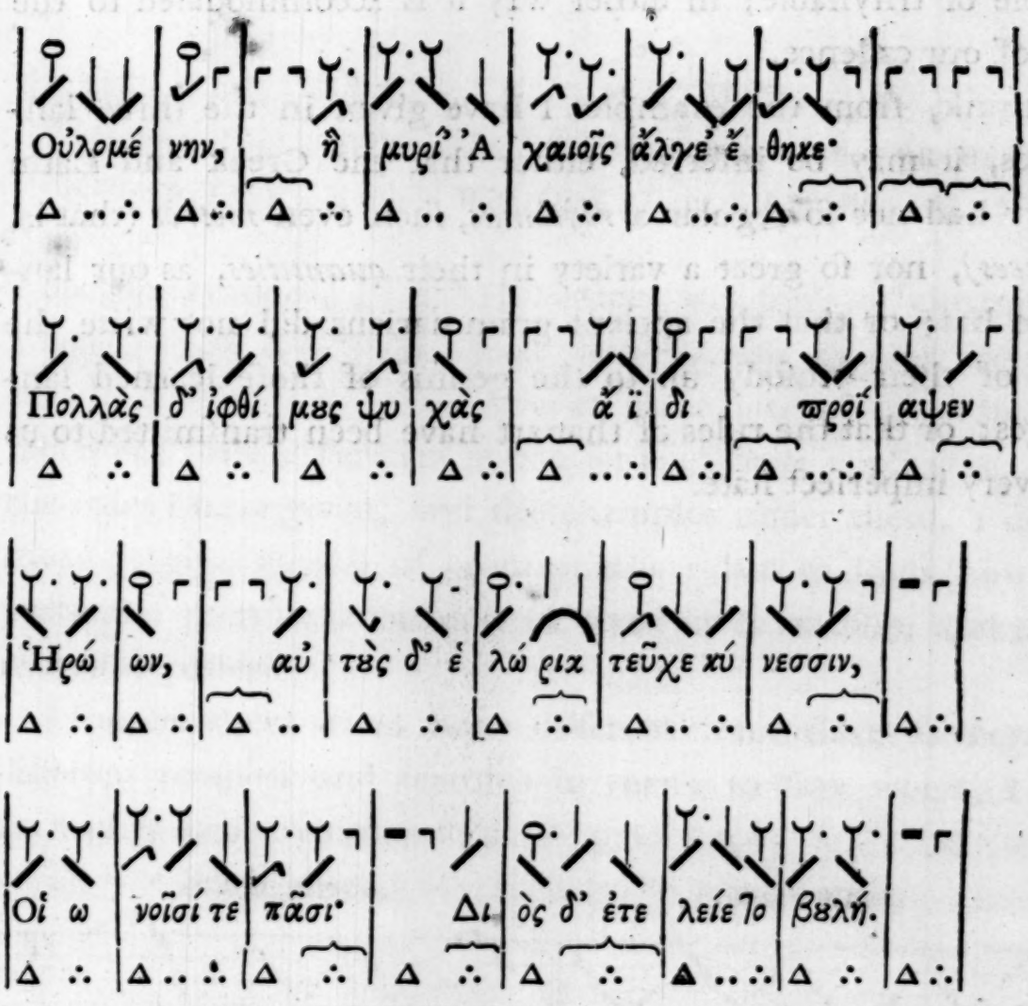
It is notorious, that this foot is ſo called from *dactylus*, a *finger*; becauſe, as Iſidorus ſays (De Gram. lib. I. c. 16.), "It "begins from the longer joint, and ends in two ſhort ones." It is certain the longeſt member of a finger is about equal in length to the two ſhorter; but it is alſo certain, that the lengths of the bones of the three joints of a finger are nearly in proportion to each other, as three, two, and one; conſequently, three,

* I would explain myſelf here by a better word, if I could find one; but if a *pauſe* or ſilence, fitly employed, makes a ſignificant impreſſion on an auditor, it may be admitted as an expreſſion in the ſpeaker.

the longeſt, is equal to the ſum of two and one (the two ſhorter) added together. Now though I do not ſay there is, to my knowledge, any natural or neceſſary analogy between the proportions of our members and the meaſures of our words; yet, as *Ariſtides* ſays (δάκτυλος μὴν ἔν ἐκλήθη, &c. lib. I. p. 36.), "It is called "*dactylus*, becauſe the order of its ſyllables is analogous to the "parts of a finger;" and the proportions I give the ſyllables in the *dactyl* according to my alteration, being agreeable to *Ariſtides's* definition, I might ſtand upon this, as my authority. But it does not appear, the Greeks had any method of notation which ſet the *dactyl* in that order; and therefore I do acknowledge, I had no other authority for what I have done, than the judgment of my own ear, in eſtimating the *quantity* of ſyllables, and the *euphony* of language. I have taken the ſame liberty with the *anapæſt* or *anti-dactyl*; and ſometimes, under the ſame judgment, have put them both as the Greeks did.

I will ſet a few lines of the Iliad in like manner.

Οὐλομέ-



In ſetting theſe lines, I have followed authorities as far as I could find them; the reſt I muſt take upon myſelf. We have Euſtathius's authority for the two manners of diſpoſing of the extraordinary ſyllable in Πηληϊάδεω; in either of which ways, he ſays, " the tetraſyllable is to be conſidered only as a dactyl." However, it was ſtrictly, in either way, a pæon, either a firſt or a ſecond; and was a point of diſpute among commentators: in our method it admits of no difficulty, whether it be tetra-

ſyllable or triſyllable; in either way it is accommodated to the time of our cadence.

I think, from the examples I have given in the three languages, it may be inferred, either that the Greek and Latin poetry had not ſo regular a *rhythmus*, ſuch even *metres* (that is, *cadences)*, nor ſo great a variety in their *quantities*, as our language has; or that the ancient grammarians did not write the laws of their proſody up to the genius of thoſe learned languages; or that the rules of that art have been tranſmitted to us in a very imperfect ſtate.

SOME

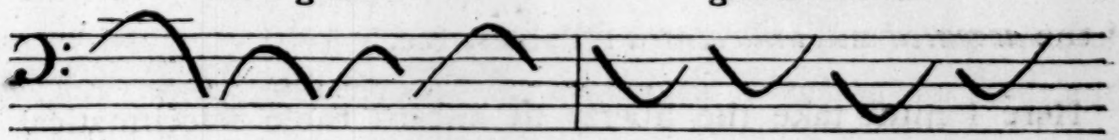
SOME FARTHER EXPLANATIONS, IN ANSWER TO THE REMARKS AND QUERIES MADE BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

† See Obſervations, page 57. § 1.

THE extent and form of circumflexes are very various in our language; two or three quarter tones more or leſs make little difference in the ſenſe of their application. By the rules I have given, and the examples under them, I do not mean to give models of pronunciation; but to ſhew how any particular pronunciation may be fixed in characters, and tranſmitted to poſterity.

I ſuppoſe there are as many different circumflexes as there are different tempers and features in men; to ſave words, I will exemplify ſome by notes:

acuto-grave. *grave-acute.*



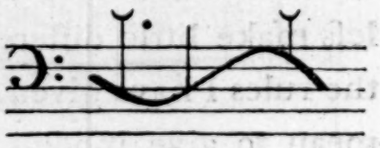
The circumflexes, *acuto-grave*, are characteriſtic of the Iriſh tone; and the circumflexes, *grave-acute*, are characteriſtic of the Scottiſh tone.

The dialectic tone of the court and other polite circles riſes but little above a whiſper, and may be compared to that ſpecies of painting, called *The Chiaro Oſcuro*, which is denied the vivacity of expreſſion by variety of colours. There, the circumflex, though it cannot be left out of the language, is uſed within very narrow limits: frequently not riſing or falling above

five quarters of a tone, and for the moſt part hurried over with great velocity, in the time of a quaver, or ſhorteſt note.

But, in the Court language, there is no argument; for in the Senate, and where that is uſed, the extent of the ſlides are enlarged to the extreme, though the circumflex is never ſo apparent as in the provincial tones.

Example of a familiar Engliſh interjection, uſed when a perſon is convinced by the relation of ſome new circumſtance not mentioned in the argument before. The whole extent of this interjective circumflex, between acute and grave, does not exceed 17 quarter tones (excluſive); whereas in ſome of our provincial dialects, the expreſſion on a ſimilar occaſion would run to an extent of 29 or 30.



oh!

‡ See page 58. § 2. "But ſtill it remains to be conſidered, "whether there be any difference with reſpect to tone, betwixt "the *accented* and *unaccented* ſyllables, &c."

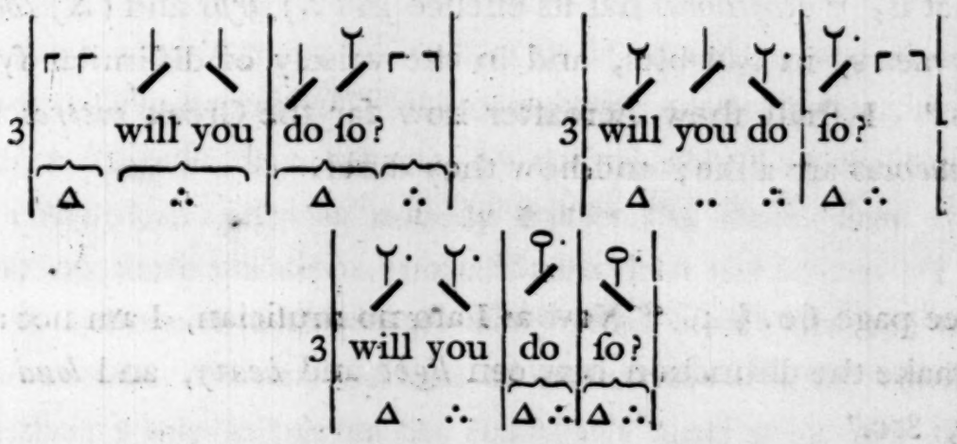
Here I muſt take the liberty to diſcard theſe ſoleciſmatical terms of *accented* and *unaccented*, as they are notoriouſly repugnant to what we mean to expreſs; and, in their ſtead, to uſe the terms of *heavy* and *light*.

Then it is evident, from the ſeveral examples I have given, that in Engliſh the *heavy ſyllable* has ſometimes the *grave accent*, though oftener the *acute*; and that the light ſyllable has ſometimes the *acute accent*, though oftener the *grave*.

In

In our language, generally, the laſt ſyllable of any imperfect ſentence (while the attention is to be kept up, for the ſenſe of the whole, yet in ſuſpenſe,) ends in the *acute*; and all compleat periods end in the *grave*.

Queſtions, though in the ſame words, are ſometimes ſimple, and ſometimes tacitly implying a threat, or ſome condition, not otherways expreſſed than by *accent* and *emphaſis*. As for example,



Now I ſay, that the affections of *heavy and light* are the moſt eſſential governing powers of *rhythmus*; for, ſince the accents, *acute*, *grave*, and *circumflex*, are common both to the *heavy* and to the *light*;

And ſince quantity, or the *long* and the *ſhort*, are likewiſe common to each;

And ſince the accidents of *loud* and *ſoft* are alſo common to each;

And laſtly, ſince the accidents of *accent*, *loudneſs*, and *quantity*, occur not periodically, but occaſionally, whilſt *cadence* is ſtrictly *periodical*, and divided into *heavy* and *light* alternately; which affections are to be accounted for in the mind, whether *ſounding or pauſing*, continued or articulated,

It

It follows, that *heavy* and *light* (as the certain alternate diviſion of cadence) are the moſt eſſential governing powers of rhythmus both in poetry and proſe.

The ſame thing, viz. *heavy* and *light*, which govern rhythmus in our language, governed it alſo in the Greek: for Ariſtides ſays, τὸν μὲν ῥυθμὸν ἐν ἄρσει καὶ θέσει τὴν οὐσίαν ἔχειν· τὸ δὲ μέτρον ἐν συλλαβαῖς, καὶ τῇ τούτων ἀνομοιότητι. (Meib. vol. II. p. 49.)

That is, "*Rhythmus* has its eſſence in (∴) *arſis* and (Δ) *theſis*; "but *metre*, in ſyllables, and in the variety of diſſimilar ſylla- "bles." I ſhall ſhew hereafter how far the Greek *metres* and our *cadences* are alike; and how they differ.

‖ See page 60. § 4. "Now as I am no muſician, I am not able "to make the diſtinction between *light* and *heavy*, and *loud* and "*ſoft*, &c."

I have made ſeveral remarks, and have given muſical examples, in order to diſtinguiſh clearly the difference between *heavy* and *loud*, and between *light* and *ſoft*, which I will endeavour to illuſtrate further by a familiar example, in two words.

Suppoſe a man ſpeaking to his miſtreſs in the words, "MY "DEAR!" *Dear* being, in this place, put ſubſtantively, is abſolutely affected to the *heavy*; therefore thoſe words muſt be noted to be pronounced thus, "MY ∴ | DEAR. Δ" Suppoſe the converſation to have begun in the ordinary degree of loudneſs, and at the inſtant he has pronounced *My*, a perſon appears in ſight, who ought not to hear the next ſyllable, the ſpeaker can inſtantly ſoften

ſoften his voice, even to a whiſper, though ſtill the word will carry its proper emphaſis, and remain *heavy*; ſo that to write thoſe two words, as directory to an actor, they ſhould be noted thus,

forte. piano.

As the ancient Greeks, as well as their language, are all dead, I do not wiſh to be drawn into a comparative conteſt about them. I am ſure I ſhould be overborne by the number and abilities of their champions; for as nobody envies the dead, they have always, on theſe occaſions, more friends than the living. I am ready to believe that they had many rules of art that are now unknown to us. If any perſons of genius and aſſiduity think it worth their while to purſue the tracks my hints point out, they will perhaps find, that the juſt rules of melody and meaſure are as natively applicable to our language as to the Greek; though, from our too frequent terminations on mute conſonants, and on the letters S and M, our language is far leſs melodious than theirs, and infinitely inferior, in that reſpect, to the modern Italian.

LETTER FROM THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE TO THE AUTHOR OF THE TREATISE ON THE MELODY AND MEASURE OF SPEECH.

" April 6, 1775.

" I COULD not delay longer acknowledging the favour of " your very polite and obliging letter, and thanking you moſt " heartily for the attention you have been pleaſed to beſtow upon " my work, and the excellent obſervations you have made upon " it. It was chiefly with a view to ſet ſuch men as you a " thinking upon ſuch ſubjects, that ſeemed to me new and " curious, and to learn their thoughts upon them, that I came " to the reſolution of publiſhing; and it has anſwered as to both " volumes. For upon the firſt, I have got ſo many obſervations " from different hands, as have enabled me to make a much " larger, and, I think, a better book of it in the ſecond edition, " of which I beg that you would accept of a copy, that I will " order to be delivered to you; and if you will take the trouble " to read it, and ſuggeſt to me your obſervations, I may profit " as much by my errors in it, as I have done by thoſe in the " ſecond volume.

" I have made ſome obſervations upon the valuable papers " you have ſent me, and propoſed ſome doubts that ſtill remain

" with

" with me. * * * * The whole is exceedingly ingenious, and " by the notation you have invented may be made very uſe- " ful; particularly that part of it which marks the higheſt " pitch of tone that the beſt ſpeakers riſe to in declama- " tion without canting. To diſtinguiſh theſe two exactly is, I " believe, a matter of great nicety, and what, I believe, ſome " * * * * * * * * * * * * * are not well able to do. And " one particularly * * * * * * * * * *, I heard Mr. G— men- " tion; who, he ſaid, when he reaſoned, pronounced better " than any body; but when he declaimed, fell into an abomi- " nable cant.

" What you have ſaid of the pauſes too, I think, may be of " great uſe; for they certainly ought to be in juſt proportion to " what is ſpoken, otherwiſe the ſpeech can never be truly grace- " ful and harmonious.

" I am very glad to hear from our worthy friend Sir John that " your experiment upon Mr. Garrick's declamation ſucceeded ſo " well. Actors are the only artiſts that cannot eternize them- " ſelves by their works; but you have fallen upon a way to " make Garrick live as long as his Shakeſpear.

" I am, &c."

TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

April —, 1775.

I AM favoured with your l—p's very obliging letter of the 6th inſtant, together with the two volumes; for which be pleaſed to accept my thanks.

A rumour of the ſubject of my little treatiſe having ſpread much farther than I could have imagined, * * * * I have laid aſide my intention of privately printing ſome copies, and have committed it to the public preſs. Lord — told me, he had heard of it at Geneva. * * * * * * I muſt beg your l—p's liberty to publiſh your paper of queries and obſervations, on which my laſt explanations were founded, as it will ſave me much trouble, and clear up the ſyſtem much better than it could be done without it. I hope your l—p's next queries will come in time, ſo that my anſwers to them may be able to compleat the whole. * * * Nothing can tend ſo much to elucidate any ſubject as the queries of an ingenious doubter.

I am, &c.

TO

TO THE AUTHOR OF THE TREATISE ON THE MELODY AND MEASURE OF SPEECH.

" May 14, 1775.

" YOU have incloſed my remarks, which are too long; but " as you deſired them ſoon, I had not time to make them " ſhorter. I am glad that you are to give your ſyſtem to the " public. * * * * * As to the queries and obſervations I ſent " you formerly, and have now ſent you, you may make what " uſe of them you think proper; and if they contribute in the " leaſt to make more compleat ſo ingenious a performance, I " ſhall think they do me honour.

" I am, &c."

SECOND

SECOND SET OF OBSERVATIONS AND QUERIES BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

"I WILL begin with ſtating thoſe things in which we agree, "or rather thoſe things which I have learned from you; and "then I will beg leave to propoſe ſome doubts that ſtill remain "with me; but which you may be able to ſolve, as you have "done ſome of thoſe I have already ſtated.

§ 1. "And in the firſt place, I am convinced that there is a "natural propenſity in the human mind to apply number and "meaſure to every thing we hear; and indeed to every thing, "as it is a neceſſary operation of intellect, being that by which "intellect creates to itſelf its proper objects. For, though ſenſe "perceives things indiſcriminately, and as it were in the lump, "intellect apprehends nothing that is not reduced to number, "meaſure, or order of ſome kind or another. And as this pro-"penſity of the mind is previous to any opinion or determination "of the will, I think, you properly enough call it *inſtinctive*. "This is undoubtedly the foundation of all rhythm; and as I "have pretended to go to the bottom of things, and have for "that reaſon taken a compaſs, which others, I know, as well as "you, think too great, I ought certainly to have taken notice of "what is the natural principle of all rhythm.

§ 2. "Secondly,

§ 2. "Secondly, I am therefore of opinion, that we cannot "liſten attentively, for any conſiderable time, to any ſound, "whether muſical or not, without endeavouring to apply ſome "meaſure to it, and to divide it into parts equal, or that have "ſome other ratio to one another. For if we conſider it only as "continued, and without diviſion, we have no idea of number or "meaſure; for, as Cicero ſays, *Numerus in continuatione nullus "eſt: diſtinctio, et æqualium et ſæpe variorum intervallorum per- "cuſſio, numerum conficit.* But the queſtion is, how do we divide "it? and what meaſure do we apply to it? To which I think it "may be anſwered in general, that it muſt be ſome pre-con- "ceived ſtandard, or meaſure, of which we have formed an "idea, and which we have been in uſe to apply to other things: "thus we meaſure time by the uſual ſtandard of hours, half- "hours, quarters, and minutes; and it is ſurprizing how accu- "rately ſome perſons will do this, merely from the idea they "have in their mind of thoſe meaſures, eſpecially ſuch as are "not in uſe to conſult clocks or watches. There are alſo other "ways of meaſuring time, ſuch as that which Horatio, in "*Hamlet*, mentions, when he ſays, that the ghoſt ſtaid with "them, while one, with moderate haſte, could count a hundred. "But this, and every other way that can be imagined, of mea- "ſuring time, muſt neceſſarily refer to ſome pre-conceived "ſtandard."

§ 3. "Thirdly, To apply this to muſic, I am now fully con- "vinced, that every man, who conſiders a piece of muſic "attentively, and with any degree of knowledge of the art, "muſt neceſſarily divide it into parts, greater or ſmaller; and

"particularly

" particularly into *bars*, which is a meaſure by which every tune " is divided into equal parts. And I am alſo convinced, both " from the reaſon of the thing, and the experience of my ear, " that the note which begins each bar, and which you call the " *heavy note*, is not neceſſarily either a loud or a ſoft note, a high " or a low, a long or a ſhort note; nor does it appear to me to " have really any pulſation or ictus, except what the mind may " ſuppoſe it to have, when it makes it the leading note of the " bar. But here I am at a loſs to know how the * length is " determined of theſe equal portions into which the mind is " pleaſed to divide the tune. Why are they not greater? or " why are they not leſs? To what pre-conceived ſtandard does " the mind refer in this diviſion? It may be my total ignorance " of the practice of muſic, that makes me have this doubt; but " if you think you can ſatisfy me with little trouble, I hope you " will be ſo good as to do it. In the mean time I would beg " leave to ſuggeſt that of all the motions which you have men- " tioned, as a natural ſtandard for the meaſure of a bar, the ſtep " and pace appear to me the apteſt; and where the bar conſiſts " of two notes, a light and a heavy; or of four, *viz.* two heavy " and two light, the movement appears to me to be very like a " ſtep, or two ſteps, in ordinary walking. ‡ But I obſerve, that " the mind naturally divides ſome tunes, particularly Scotch " tunes, into many more notes, which are all connected toge- " ther by one pulſation, real or ſuppoſed, and ſo make one bar. " There I find it difficult to reſolve the bar into ſteps or paces,

* This and the following marks refer to the anſwers hereafter given to theſe particular parts.

" whether of a ſound or a lame man; and I ſhould think, that " in ſuch a caſe the mind fixed upon ſome meaſure, ſuitable " indeed to the genius of the tune, but ſuch as has no ſtandard " in nature.

§ 4. " I am convinced, that the ancient muſic muſt have been " divided, as well as the modern, into bars; and that the *arſis* " and *theſis*, of which they ſpeak ſo much, muſt have referred " to ſuch a diviſion.

" I am obliged to you for your obſervation upon the inaccu- " racy of my expreſſion, with reſpect to the harpſichord. If I " had ſaid, that there is no difference of length in the notes, " while they continued invariably the ſame; that is, with the " ſame degree of intenſeneſs without dying away, I believe it " would have been the truth; but I have expreſſed the thing too " generally. I might have added further, in diſpraiſe of the " harpſichord, that it is incapable of what I think a very great " beauty in muſic, and that to which it owes a great part of its " expreſſion, I mean the ſwelling of the note. But though I " think it be not a pleaſant muſic in itſelf, it is moſt uſeful for " the purpoſe you mention, of keeping a concert in time.

§ 5. " As to what I have ſaid of *time* in the paſſage you " mention, I do not ſpeak there of the time of muſic in parti- " cular; but I ſhould think, that the duration of any ſound may " be called its *time*. I believe, indeed, muſicians do not call " the length or ſhortneſs of the particular notes, compared with " one another, the *time of a tune*; but the length or ſhortneſs " of ſyllables is, in the language of thoſe who treat of the " metrical art, the time of the ſyllables. In the language of

" muſic, I obſerve, that the word is uſed in a ſenſe a good deal
" different from its natural and proper ſignification; for, inſtead
" of denoting the duration of the movement, it denotes the
" nature of it, according to the diviſion which you have made of
" it into *common* and *triple* time.

" This is all I have to obſerve upon your muſic; in which if
" I did really differ from you, I ſhould be aſhamed to own it.
" As to language, your intention appears to be, to apply to it
" the rules of muſical rhythm, and particularly to divide it into
" bars, without diſtinction, whether the ſyllable beginning the bar
" be a long or a ſhort ſyllable, loud or ſoft, or whether the tone
" of it be high or low; and you compute the pauſes, which the
" ſenſe requires, to make part of the bars. It is, I think, a
" noble attempt; for as muſical rhythm is exact and regular,
" being reduced to rule, and comprehended in the art; if we
" could apply it to ſpeech, we ſhould certainly meaſure it more
" exactly, and make it more truly rhythmical and numerous.
" That it may be done, at leaſt in ſome degree, and that it will
" have this effect, I have little doubt; but that it hitherto has not
" been done, not even in the learned languages; and that it has
" been as yet made no part of either the grammatical or rhetorical
" art, I think I can take upon me to aver with ſome confidence.

" For as to the learned languages, and particularly the Greek,
" which was by far the moſt learned of the two, I mean the
" language of greater art, there are two things belonging to
" compoſition in that language, which their critics have diſtin-
" guiſhed accurately, not jumbled together as modern authors

" have

" have done under the name of *proſody* (a); I mean melody and " rhythm. The firſt is, that muſic which was produced by " the proper mixture of grave and acute tones in their language, " ſo as to have a pleaſing effect on the ear. The other aroſe " from the combination of long and ſhort ſyllables in what they " called *feet*, by which they made their proſe, as well as their " verſe, numerous, ſo as to affect the ear wonderfully, according " to the deſcription they give of it.

§ 6. " As to their melody, you have convinced me that I was " in an error, when I ſuppoſed that the acute accent roſe at once " to a fifth upon one ſyllable, and fell down again precipitately " upon the next. I now ſee clearly, both from the reaſon of " the thing, and from authorities which I myſelf had collected, " but not well underſtood, that their voice in ſpeaking was " never at reſt as in muſic, but was conſtantly ſliding up and " down, and was only at the higheſt upon the acuted or circum- " flected ſyllable; after which it fell gradually, till it roſe again " to the ſame pitch upon the next acuted or circumflected " ſyllable. But I have ſome doubt, whether upon every grave " ſyllable they began acute and ended grave. I rather incline " to think, that upon the ſyllable next following the acute, " the voice would begin to fall †, and continue falling upon that, " and perhaps upon the next after that, till it came within a " ſyllable or two of the next acuted ſyllable, and then it would " begin to riſe gradually, till it arrived at its height upon that " ſyllable. This ſeems to me to be the ῥύσις, or *flow*, of the " melody of ſpeech mentioned by the ancient grammarians and

(a) See what I have ſaid upon this ſubject, vol. II. p. 271. 275. and 382.

 " muſicians.

" muſicians. But I ſhall be very glad to be further inſtructed by " you upon this ſubject

§. 7. " Before I leave this ſubject, I muſt repeat an obſerva- " tion I have elſewhere made (b), that when I ſpeak of the accents " or tones of the Greek language, I mean only ſyllabical tones, " which were appropriated to particular ſyllables of each word, " according to certain rules delivered by the grammarians; not " the tones of paſſion or ſentiment, which did not belong to " ſyllables, but to words and whole ſentences. Theſe made a " principal part of the player's art, which was much ſtudied, " and in great reputation among them. But whatever the tone " was that paſſion or ſentiment dictated, the accents or ſyllabic " tones were ſtill obſerved as an eſſential part of the grammar of " the language. As to the variety of loud or ſoft, it muſt have " been in their language, as well as in ours; but it was not affected " to ſyllables ||, as with us, but belonged to words or ſentences.

§ 8. " As to what they called the rhythm of their language, " which was compoſed of the quantity of ſyllables, you ſeem to " think, that the reſpective length of their ſyllables was not " ſufficiently fixed; and that the long ſyllable was not to the " ſhort as two to one. And that it often was the caſe, that the " long was not exactly in that ratio to the ſhort, is certainly true; " and we are ſo told by their grammarians and critics. But then " you are to conſider, that the length or ſhortneſs is properly in " the vowel, on the vocal ſound, not in the conſonants with " which it was enounced. Now it is laid down, by all the " writers upon the metrical art, and I have always held it to be a

(b) Vol. II. p. 277.

" rule

" rule that ſuffered no exception, that a long vowel was to a " ſhort as two to one. By the conſonants indeed, either pre- " fixed or following the vowel, the pronunciation of it will be " ſo much retarded, as to make a long vowel longer; and if two " conſonants follow after it, they will, you know, make a ſhort " vowel long; or, to ſpeak more properly, the ſyllable long. " But the preceding conſonants, and even a ſingle conſonant " following, though they no doubt varied the quantity a little, " yet that paſſed for nothing; and all hexameter verſes were " reckoned of the ſame length, though ſome of them neceſſarily " muſt have been in reality longer than others. For you know, " that there are many things in all arts, even in muſic, which I " hold to be a more perfect art than language in this matter of " rhythm, which affect the ſenſes, and yet are not reduced to " rule, and perhaps, by their nature, cannot be reduced to " rule.

" It is by theſe feet that the ancients divided the continuity " both of their verſe and proſe. Theſe, if you pleaſe, you may " call *bars*, and I think they would be peoperly ſo called; becauſe " I am perſuaded, the beginning of them was marked, at leaſt " in their poetry, by the *ſuppoſio pedis*, and from thence, as you " very ingeniouſly obſerve, they had their name. But there " was this difference betwixt thoſe bars and ſuch as we have, and " I believe they had, in muſic, that they did not divide the " ſpeech equally, except in certain kinds of verſe, ſuch as " hexameter; but on the contrary, the variety of feet of " different times was reckoned a beauty in their proſe compo- " ſition. That they had no other diviſion or meaſure of the

" rhythm of their language than theſe feet, or bars, if you " pleaſe to call them ſo, I think, is certain; otherwiſe, I think, " it is impoſſible but ſuch writers as Ariſtotle and the Halicar- " naſſian, who have all treated fully of the rhythm and numbers " of their language, would have mentioned it.

" As to the pauſes or reſts which the ſenſe require, I under- " ſtand they treat of them when they ſpeak of the various " lengths of periods, and their ſeveral members. But it ſeems " they did not reckon ſilence any part of the rhythm of lan- " guage, though, I think, it may be very properly ſo conſidered " in language as well as in muſic: and I am convinced, that no " language, whether proſe or verſe, can be agreeable to the ear, " if pauſes are not properly adjuſted and commenſurated to the " words. The variety of pauſes, even in their poetry, by which " the verſe was broken into ſeveral parts, like a period in proſe, " is praiſed by the Halicarnaſſian (c) as a beauty, in the ſame " manner as the variety of pauſes in Milton's blank verſe is " commended by our critics.

" And in this way, I think, there muſt have been a great deal " of rhythm as well as melody in the Greek language, if rhythm " be, as I have defined it, vol. II. p. 302. " A certain relation " or analogy, in reſpect of length or duration, which the " mind perceives betwixt ſounds or motion of any kind." For " the ratios of the metrical feet of the ancients to one another " are various. The ratio of the *ſpondee* to the *dactyl* is that of " equality; the ratio of the *ſpondee* or *dactyl* to the *pyrrhichius* " is as two to one; of the *pyrrhichius* to the *tribachys* as two to

(c) See vol. II. Diſſ. iii. p. 560.

" three;

" three; of the *tribachys* to the *ſpondee* as three to four, &c.
" And if you want any other meaſure of the ancient poetry
" beſides the feet, you have the verſe itſelf, at the end of which
" there was always a pauſe greater or leſs; the conſequence of
" which was, that the laſt ſyllable, though by its nature ſhort,
" was conſidered as long. And this by the bye ſhews, that the
" pauſes, according to your notion, ſtood for ſomething in the
" meaſure of the ancient verſe; and that perhaps, not only in
" the end of it, but in any other part of it, if the ſenſe required
" a pauſe. And I have a fancy, that many difficulties in the
" verſification of Homer might be ſolved in that way, though no
" critic, as far as I know, has thought of ſuch a ſolution.
" Concerning this I will enquire further when I have more
" leiſure. And ſo much for the melody and rhythm of the
" Greek language.

§ 9. " As to the melody of our language, I once thought that
" there was no tone in it, but what was either provincial, or
" what belonged to ſome paſſion, humour, or ſentiment. But
" you have convinced me, that even when we ſpeak in the
" plaineſt manner, and as much upon a level as poſſible, ſtill
" there is not a perfect monotony; but the voice is perpetually
" ſliding up and down, more, as you obſerve, in public ſpeaking,
" or even the converſation of men from the country, leſs in the
" converſation of men bred at court. ** But our accents differ
" from the Greek in two material reſpects. Firſt, they are not
" appropriated to particular ſyllables of the word, but are laid
" upon different ſyllables according to the fancy of the ſpeaker,
" or rather as it happens; for I believe no man ſpeaking Engliſh

" does,

" does, by choice, give an accent to one ſyllable of a word " different from that which he gives to another; but he varies " from neceſſity, not being able to keep his voice upon different " ſyllables, perhaps not upon the ſame ſyllable, at the preciſe " ſame pitch of tone. Secondly, the tone in common conver- " ſation in Engliſh, when we ſpeak without paſſion or declama- " tion, never riſes ſo high as a fifth, at leaſt as far I have " obſerved; and, though ſome ſpeakers may vary their voice " ſo much, I am perſuaded it is not common: whereas in Greek " every man, who ſpoke the language properly, raiſed his voice " to that pitch upon certain ſyllables and no other, whether he " was ſpeaking with paſſion or without paſſion, and whether he " was haranguing or in ordinary converſation; for it was part of " the grammar of the language, and a man would have been " accounted a barbarian who ſpoke otherwiſe(d). From theſe " ſo material differences, I think, it follows, that our accents " never can be reduced to rules of art, as the Greek were, or " made part of the grammar of our language; far leſs can they " be made a beauty in our compoſition as they were in the Greek. " Nay I do not think that we could venture to mark the accent " upon any ſingle word taken by itſelf, unleſs perhaps it were " an interjection, ſuch as *oh!* All we can do is to obſerve how,

(d) Relative to this there is a remarkable ſtory told by the Scholiaſt upon the oration of Demoſthenes περὶ Στεφάνου. He tells us, that Demoſthenes in aſking the queſtion of the judges, Whether Æſchines was the *friend* or the *hireling* [μισθωτὸς] of Alexander barbarized on purpoſe [ἐβαρβάριζε], by laying the accent upon the laſt ſyllable inſtead of the firſt. Upon which the people, as was natural enough, corrected him by repeating the word properly accented. This he took for an anſwer to his queſtion; and, ſays he, you hear, Æſchines, what they ſay, ἀκούεις ἃ λέγουσι.

" in

" in certain compoſitions of words, either in verſe or proſe, the " beſt ſpeakers accent particular ſyllables. And even among the " beſt ſpeakers it will be found, that as to the preciſe degree of " the accent there is a great difference, and perhaps in the ſame " ſpeaker at different times; ſo that I ſhould think it were almoſt " impoſſible, even in compoſitions of words, to mark preciſely " the accent of each ſyllable, though, if it be poſſible, you have " fallen upon a very ingenious way of doing it. †† Upon the " whole therefore, I am of opinion, that very little can be made " of the accents of our language; and that to obſerve them at " all, is more a matter of curioſity than utility.

" There is in our clauſules, or ends of our ſentences, not only " a fall of the voice, but alſo, I think, a change of tone. This " may be accounted part, and it appears to me the principal part, " of the melody of our ſpeech: for if it be neglected, the ear, " as you obſerve, is cheated, and it really is very offenſive. An " exact notation how much the voice is let down in the con- " cluſion of periods, with reſpect both to loudneſs and tone, " according to the practice of the beſt ſpeakers, might, I think, " be very uſeful; for I have obſerved, that many ſpeakers offend " in this article; ſome keeping up their ends too high, to uſe a " phraſe of Mr. Bayes; ſome letting them down ſo low as not to " be diſtinctly heard; ſome changing the tone too much, and " others too little. And ſo much for the melody of our " language.

§ 10. " As to the rhythm of it, I think it muſt conſiſt in one " or other, or all of the four following things: the quantity of " the ſyllables; the variety of loud and ſoft; the pauſes; and

" laſtly, your diviſion into bars. And I ſhall conſider all the " four; firſt with regard to our proſe, and then with reſpect to " our verſe.

§ 11. *(vide anſwer to* § 7.) " As to quantity; though we have " undoubtedly in our language ſome ſyllables much longer than " others, yet I have always been of opinion, that it made no part " of the rhythm of our language; and that it was a vain attempt " to endeavour to reduce our compoſitions to metrical feet. And " I am much confirmed in this opinion by obſerving, that you " lay no weight upon the quantity with regard to rhythm, " though you have taken the trouble to note it. Two reaſons, " I think, may be aſſigned for this. The firſt is, that the ratio " betwixt the ſhort and long ſyllables is by no means aſcertained, " as it was in the ancient languages. The ſecond is, that by far " the greater number of our ſyllables appear to be of the ſame " length, as much as the different beats of a drum. I ſay, " *appear*, for I would not be underſtood to mean, that there is " not betwixt moſt of them, ſome ſmall difference of lengths, " diſcernible by a nice ear, like yours, but is altogether imper- " ceptible to a common ear, and therefore muſt go for nothing " in the compoſition either of our verſe or proſe; whereas in " the learned languages the difference was ſo great, that a falſe " quantity in pronunciation was, as we are told, offenſive to the " meaneſt of the people.

§ 12. *(vide anſwer to* § 7. ||.) " As to the variety of loud and ſoft " in the ſyllables of the ſame word, it is a diſtinction which I ſee " you admit; and indeed it is in Engliſh ſo perceptible to every " ear, as to diſtinguiſh our language moſt ſenſibly not only from

" the learned languages, but, I believe, from every other modern " language in Europe, as I am ſure it is from the French. It " has not, however, been attended to in our proſe compoſition; " and though, I think, it might even there make ſome kind of " rhythm that might be agreeable, yet I do not know that it " would be a beauty worth ſtudying.

§ 13. *(vide my anſwer to* § 10.) " It is the third thing I men- " tioned, namely, the pauſes, that, in my opinion, make the " chief, if not the only, rhythm of our Engliſh proſe. If theſe " be not properly attended to, and the ſtyle properly divided into " periods, and members of periods, of different lengths, varied " likewiſe by pauſes, ſhorter or longer, the compoſition will be " altogether without numbers, and will never be approved by a " good ear; and, as ſpeaking is the beſt trial of compoſition, this " defect will chiefly appear when the performance is read or " ſpoken. But though I inſiſt ſo much upon the variety of the " pauſes, as well as the whole ſtructure of the compoſition, I do " not deny, that there ſhould be likewiſe ſometimes an uni- " formity; and that ſometimes periods, and members of periods, " of the ſame length, ſometimes with words anſwering each to " the other, will now and then be agreeable. This was a figure " well known to the ancient maſters of art, and was too much " practiſed by ſome of their orators, particularly Iſocrates; but " was more moderately uſed by Demoſthenes, who has joined in " his ſtyle great variety, and at the ſame time uniformity, with " reſpect to his pauſes, as well as every other part of his com- " poſition.

" The laſt thing belonging to the rhythm of our language I " propoſed to conſider, was your method of dividing our proſe " into equal parts, which you call *bars*. That this has hitherto " never been practiſed in Engliſh is a fact moſt certain; but that " it is practicable I have no doubt, as I can ſee nothing in the " genius of our language that forbids it. And if it be true, as " it undoubtedly is, that there can be no rhythm without " meaſure, a method which contrives to meaſure the whole " compoſition, the pauſes or intervals, as well as the ſounds, " ſhould contribute very much to make the compoſition rhythmi- " cal and numerous. Of ſuch a rhythm, I believe, every perſon " who had an ear would feel the effect, though very few would " be able to aſſign the cauſe, which you know is generally the " caſe in all the popular arts. And ſo much with reſpect to the " rhythm of our proſe.

§ 14. " As to our verſe, there is one part of its rhythm " which every body perceives, and that is the equal length of " the verſes. That ariſes from their conſiſting of the ſame " number of ſyllables; ten, for example, in our hexameter verſe. " Nor can this be diſpenſed with; for even a pauſe, however " long, will not ſupply the want of a ſingle ſyllable.

" 2dly, In our rhyming verſe, and particularly in Mr. Pope's, " there is a kind of rhythm produced by the ſtop or cæſure, " about the middle of the verſe, of the ſame kind with that of " the French long verſe. This I have always thought a blemiſh, " both in our verſe and the French; for it makes the compo- " ſition, which was before too uniform, by being in ſentences " of a certain determined number of ſyllables, ſtill more tediouſly " uniform.

" uniform. And I approve much more of our blank verſe, which
" only ſtops where the ſenſe requires it, beſides the advantage it
" has of running the ſenſe of one line into another; a privilege
" which our rhyming poets of former times uſed, but which is
" now given up. This diviſion, therefore, of verſe into hemi-
" ſtiches is not an eſſential property of our verſification, any
" more than the rhyme; but the firſt I mentioned; *viz.* the
" number of ſyllables is eſſential, ſo that there cannot be verſe
" without it. And I am now to mention another, which I
" likewiſe hold to be eſſential; and that is,

(The ſame as § 7. ‖.) " 3dly, The mixture of loud and ſoft
" ſyllables, and the percuſſion at certain ſtated intervals of the
" loud ſyllable. This is ſo eſſential to our verſe, that, if the
" ſenſe require that an emphaſis ſhould be laid upon the ſoft
" ſyllable, it evidently mars the verſe. Thus, if in reading the
" firſt line of the *Paradiſe Loſt*, you were to lay an emphaſis
" upon the word *firſt*, which by no means is neceſſary, the verſe
" would plainly halt, and be different from the ſucceeding verſe,
" where the ſyllable *for*, of the word *forbidden*, which anſwers
" to the word *firſt* in the preceding line, muſt neceſſarily be
" ſounded ſoft. And it is a beauty in our verſification, when
" the emphaſis, which the ſenſe requires, and the *forte*, which
" is neceſſary to the verſe, coincide, as I have obſerved (*e*) in thoſe
" famous verſes of Denham upon *Cooper's Hill*, " Though deep,
" yet clear, &c." And as this mixture of loud and ſoft is peculiar
" to our verſe, ſo it is alſo peculiar to our language; diſtinguiſhing
" it, as I have obſerved, not only from the learned languages, but

(*e*) Vol. II. p. 389.

" from.

" from every other modern language in Europe, as far as I know.
" I ſhould therefore have thought it ſtrange, if it had not entered
" into the compoſition of our verſe.

§ 16. " The two things, therefore, that, in my opinion,
" conſtitute our verſe are, the number of ſyllables, and the
" mixture of loud and ſoft, according to certain rules. ‡‡ As to
" quantity, it is certainly not eſſential to our verſe; and far leſs
" is accent.

" As to your method of dividing our poetry into bars, like
" muſic, it is exceedingly ingenious; and I have no doubt that
" it will be uſeful in poetry, as well as in proſe, towards forming
" a juſt ear. But it is to be obſerved, that the rules of muſic
" will not apply to our verſe in this reſpect ‖‖‖; that the pauſes,
" as I have obſerved, cannot ſtand for any part of the verſe, nor
" ſupply the place of a ſingle ſyllable; whereas in muſic, the
" pauſes make bars, or parts of bars. At the ſame time, theſe
" pauſes are a very great beauty, particularly in our blank verſe,
" filling up a conſiderable part of the time; and therefore are
" very properly conſidered as a part, at leaſt, of the time of the
" verſe, if not the verſe itſelf ***.

" As to the compariſon you make betwixt the melody and
" rhythm of the Engliſh language and thoſe of the Greek,
" although you have ſhown that there is more of each in the
" Engliſh language than is commonly believed, yet I cannot
" think, that our language will bear compariſon with the Greek
" in this any more than in other reſpects. As the excellence of
" their grammatical art admitted of a great variety of arrange-
" ment; ††† and as certain ſyllables of certain words had parti-
" cular

" cular tones appropriated to them, they had it in their power, by
" different compoſitions of thoſe words, to mix thoſe tones, ſo
" as to make a muſic agreeable to the ear, and which accordingly
" is obſerved by their critics as one of the beauties of their com-
" poſition. Now, I think, it is certain, as I have already
" obſerved, that our compoſition can be little or nothing im-
" proved in that way. And as to rhythm, we have not what
" they called *rhythm* ‡‡‡, ariſing from a certain compoſition of
" long and ſhort ſyllables; and therefore we are obliged to make
" our verſe in a manner quite different from theirs; that is, by
" the number of ſyllables, and the mixture of loud and ſoft: a
" way which we may think preferable, becauſe our ears are not
" formed to their rhythms; but which I cannot bring myſelf to
" think, is near ſo numerous as their verſification. ||||| In ſhort,
" the Greek language was the work not only of grammarians and
" philoſophers, but of muſicians; for the Greeks excelled no leſs
" in muſic than in other arts, and applied it very much to the
" improvement of their language: whereas the Romans, whoſe
" muſical parts (to uſe an expreſſion of my lord Shafteſbury)
" were not near ſo good, though they ſpoke originally the ſame
" language, did not cultivate it ſo much in any reſpect, and
" particularly did not improve the ſound of it ſo much as the
" inhabitants of Greece did. Our language, on the other hand,
" is the production of unlearned, popular uſe, corrupting a
" better language, out of which it has grown; I mean the Saxon,
" which again is a corruption of the Gothic. This degeneracy
" of the art of language, as well as of other arts, is, I think, to
" be accounted for from the nature and hiſtory of man; and I

" will

" will endeavour to do it, in the laſt part of my work, wherein " I am to treat of the decline of language, if ever I ſhall execute " it. For the preſent it will be ſufficient to obſerve, that in the " art of muſic, which you underſtand ſo well, if we can believe " the teſtimony of all the ancient authors who treat of it, there " is a wonderful falling off; for the *diatonic*, which we now uſe, " was only the muſic of the vulgar among them; whereas the " muſic of the connoiſſeurs and the men of taſte was the *chro-* " *matic*, and particularly the *enharmonic*. If you think it worth " while, you may ſee what I have further ſaid upon this ſubject, " vol. II. p. 288."

PART

PART IV.

ANSWERS TO THE SECOND SET OF OBSERVATIONS AND QUERIES, BY THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

IN order to anſwer ſo accurate and ſubtilizing a queriſt as your l—p, I have endeavoured, from the beginning, to reduce my ſubject to ſyſtem. This required a ſet of pertinent appropriated terms, which were not eaſy to find, to my intire ſatisfaction, conſidering the miſapplication of ſeveral important words, and particularly of *accent* and *meaſure*, confirmed by immemorial vulgar uſe.

ACCENT, I was obliged to compel, as it were, by rude force to its proper duty.

MEASURE, I unwillingly left, in compliance with the vulgar idiom, as a term of the ſame import with *rhythmus*; and yet, in truth, it ſhould have been confined to the Greek ſenſe of *metre*.

But having adopted CADENCE inſtead of *metre*, as a word which ſeems to explain itſelf to our ſenſes, by intimating the pulſation of time, I ſhall ſtill continue it in that place; becauſe, though I frequently ſhew, that *metre* is almoſt ſynonymous with

CADENCE, yet they are not quite the ſame, as I ſhall explain hereafter.

RHYTHMUS, as it ſignified with the Greeks *number*; that is, the *number* of *metres* contained in a *line* or ſentence; ſo it may ſignify with us, the *number* of CADENCES in a *line* or ſentence: but I uſe it alſo as the general term under which CADENCE is a diviſion, and QUANTITY a ſub-diviſion. And when I deſcribe this ſub-diviſion of a CADENCE, I ſay, it is *metrically* divided into ſuch aliquot fractional parts; that is, long and ſhort QUANTITIES, as make up the *intirety* of the CADENCE.

But before we come to the fractional diviſion of the CADENCE, there is an integral diviſion of it to be conſidered, properly called its METRE, according to which the aliquot QUANTITIES are *metrically* computed and diſpoſed. That is, the CADENCE is either equally divided by the *integral* even number two, or the *integral* odd number three which conſtitute the two general modes of *metre* (or MEASURE); theſe two, being the firſt numbers poſſible, that occur, for the diviſion of matter. That is, the firſt poſſible diviſion of any length is into two parts; and the next poſſible diviſion is into three parts. But further than theſe *two modes* of *equal diviſion* nature has never yet gone in the *equal diviſion* of *ſenſible time*.

For if a CADENCE be divided into four integral equal parts, the number two will ſtill be the diviſor, and it will *ſenſibly* become TWO CADENCES.

A diviſion into *five equal parts* nature will not admit. (Vide p. 23. and 26.)

A diviſion

A diviſion into ſix equal integral parts is either the double of three, or the triple of two; and conſequently, may be mentally reduced or ſub-divided into two *cadences*, or into three *cadences*. And the like of all other admiſſible diviſions; for the diviſions of 7, 11, 13, 17, 19, &c. equal parts, are not admiſſible. (P. 23. and 26.)

I have ſhewn the ſimilitude between the Greek *metres* and our CADENCES; *videlicet*, that the *rhythmus* or number of *metres* made lines, thence called hexametres, pentametres, &c.; ſo with us, the *rhythmus* or number of cadences make lines, ſuch as octometres, hexametres, &c.

Now I muſt ſhew how they differ.

CADENCES, under the ſame RHYTHMUS, are exactly equal in duration of time to each other, and are commenſurable by even ſteps, or by the pulſes of a pendulum.

But the Greek METRES, though nominally under the ſame RHYTHMUS, are not always of equal length; ſome being ſimple METRES of one *foot*, and others compounded by *copula* of two *feet*, of various lengths; conſequently, not always reducible within the compaſs of equal periodical pulſations like our CADENCES.

For CADENCES always begin with *theſis*, or Δ the *heavy* ſyllable, and end with *arſis*, or ∴ the *light*; conſequently, between ſtep and ſtep, or, muſically ſpeaking, between *bar* and *bar*, the whole of each CADENCE is included.

But ſome Greek *feet*, of which their METRES are compoſed, begin with *arſis*, or ∴ the light, and ſome with *theſis*, or Δ the heavy. And conſequently, the Greek METRES cannot always be

included, as our CADENCES may be, between the pulſes of equal time, ſuch as our *ſteps*, and ſuch as we mean to mark by muſical *bars*; becauſe the pulſes, always coincident with theſis, or Δ the heavy, would ſometimes fall in the middle, ſometimes on the beginning, and ſometimes obliquely, neither on the beginning nor in the middle, which is the caſe in almoſt all the METRES by *copula*, the *bacchic*, the *cretic*, the *pæons*, and the *epitrites*.

The ſpace of time between each pulſation and the next ſucceeding pulſation, I have called a CADENCE or *bar*, becauſe I uſually mark a *bar* at every CADENCE, though in common muſic, two or more CADENCES are often compriſed in one *bar's* length.

The whole time of the CADENCE or *bar* (as aforeſaid) muſt be capable of being equally divided either by the number two, the eſſential and diſtinguiſhing mark of the genus of common meaſure, or by the number three, the eſſential mark of the genus of triple meaſure.

The whole quantity of the time or duration of a CADENCE or *bar* (whether *common meaſure* conſiſting of two *integral units*, or *triple meaſure* conſiſting of three *integral units)*, may be ſub-divided by *metrical articulation* (in *ſound* or in *ſilence)* into any unequal fractional *quantities* of time, provided their ſum altogether be neither more nor leſs than the *integral quantity* of the ſaid *cadence* or bar. (Vide page 24.)

The term QUANTITY is appropriated to diſcriminate the relative value of ſounds in duration of time, being either the QUANTITY of whole CADENCES, or the QUANTITY of each of the ſub-diviſions of a CADENCE; that is, it refers to the diſtinction of *longer* and *ſhorter* notes or *ſyllables*, or of longer and ſhorter *pauſes*.

Conſequently,

Conſequently, the time or duration of every individual ſound, ſyllable, or pauſe (in the ſub-diviſion of the equal or integral numbers of a cadence into unequal though aliquot parts; or the re-union of ſuch unequal or aliquot fractions into whole numbers), is called its QUANTITY.

The *inſtinctive* ſenſe of *pulſation* gives the mind an *idea* of *emphaſis* and *emphatic diviſions*, independent of any actual increment of ſound, or even of any ſound at all. But emphaſis and emphatic diviſions imply, that there are ſome ſounds of a different nature; that is, that there is a diſcontinuance or diminution of emphaſis with or without diſcontinuance or diminution of ſound; or, in other words, independent of ſound. And hence we have the mental ſenſation of *emphatic* and *unemphatic*, which I diſtinguiſh and repreſent by the words and ſymbols of ▵ *heavy* and ∴ *light*. (Vide p. 20.) And as a common term to ſignify both, I appropriate the word POIZE, in like manner as ACCENT is uſed as the common term for *acute* and *grave*, and QUANTITY for *long* and *ſhort*. (See note, p. 77.)

It is the office of RHYTHMUS, aided by the *influence* of this *inſtinctive* POIZE, to regulate the whole duration of any melody or movement by an exactly equal and periodical pulſation, until it is thought proper to change the meaſure, for ſome other uniform pulſation, either quicker or ſlower.

In the time of the world, a natural day (night included) is a ſingle *cadence*; the ſetting and riſing of the Sun are the *theſis* and *arſis*; ſeaſons and years are rhythmical clauſes: the real beginning and the ending of this melody are out of our ſight; but

to human apprehenſion, the apparent are birth and death, and life is our part in the ſong.

See Obſervations, p. 96. § 3. *. "How is the length of theſe "equal portions, into which the mind is pleaſed to divide the "tune, determined? Why are they not greater? or why are "they not leſs? To what previous ſtandard does the mind refer "in this diviſion? &c."

The beating of our *pulſe*, which we muſt feel whenever we are ſilent and inactive, prones us to *rhythmical diviſions* even in the ſeries of our thoughts; as ſoon as we begin to move, our *ſteps* ſucceed in the government of *rythmical pulſation*, and the *meaſure* may then be at our *option* faſter or ſlower; for while we were ſilent and motionleſs, the *meaſure* of our thoughts muſt have been regulated by the *cadences* of our *pulſe*, which is an involuntary motion.

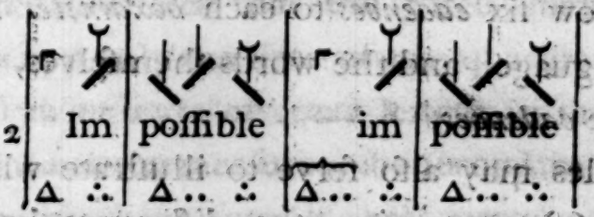
Every ſingle *ſtep*, or every pace, may mark a *cadence*, the putting down the foot being Δ *heavy*, and the lifting it up being ∴ *light*.

Now it is obvious, that a man walks faſter or ſlower, either for convenience or pleaſure; but I think it as needleſs here as it would be endleſs, to look for the cauſes that might be the firſt movers in his mind, either of his conveniency or his pleaſure in ſuch a caſe.

If our *pulſe* is to govern the time or length of a *cadence*, the *theſis* Δ and *arſis* ∴ muſt keep pace and coincide with the *ſyſtole* and *diaſtole* of the heart.

If the *ſtep* or pace, then between walking and running there is a latitude for a great variety.

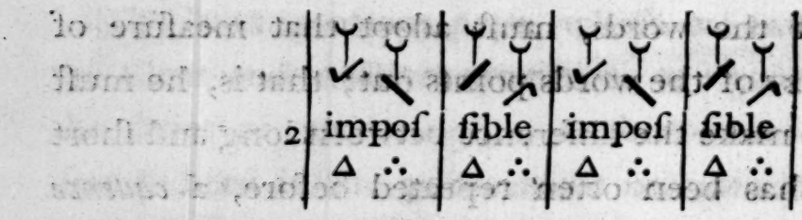
But in the *rhythmus* of language, all polyſyllables are affected to their *poize* of *heavy* and *light* ſo poſitively (and the *poize* determines the *cadence*), that nothing remains in doubt except the difference between the ſloweſt and the faſteſt ſpeaker. However, that doubt is of no conſequence in this argument, ſince every ſpeaker, if he preſerves the proportions demanded by the natural *quantity* and *poize* of the words, muſt adopt that meaſure of quickneſs that the *poize* of the words points out; that is, he muſt allow himſelf time to make the difference between long and ſhort ſyllables: for, as it has been often repeated before, a *cadence* muſt begin with Δ the *heavy* and end with ∴ the *light* (the .. *lighteſt* being only an inferior ſpecies of the *light*); or, in other word, as every *cadence* begins with Δ the *heavy*, of courſe the whole of every *cadence* lies between Δ *heavy* and Δ *heavy*, as often as they occur. For example,



This word in common meaſure cannot be twice repeated without leaving the *quantity* of half a *cadence* in ſilence under the Δ *heavy*, as the firſt ſyllable *im* is under the *light* ∴ *poize*.

In

In triple meaſure it may be noted thus:

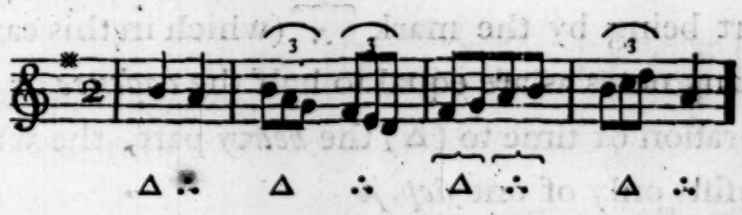
But ſuppoſe a perſon of opinion, that *accent*, *quantity*, and *poize*, were quite arbitrary in modern languages, ſhould deſire them to be varied on this word; for example thus:

it is no longer an *Engliſh*, but clearly a *French* word.

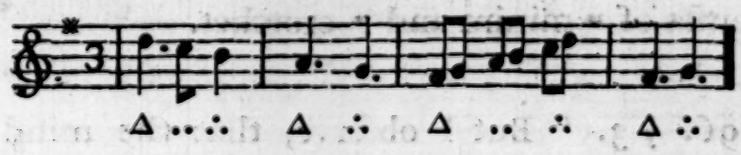
Now to return to the anſwer of the queſtion before us, theſe examples ſhew, that though a rapid ſpeaker may repeat three *hexameters*, while a deliberate ſpeaker pronounces only one; yet if they both underſtand the language, and give it its due, each of them muſt allow ſix *cadences* to each *hexameter* line; for it is evidently the language, and the words themſelves, that meaſure and point out the *cadences*.

Theſe examples may alſo ſerve to illuſtrate what is ſaid (in p. 115. and 116.) concerning the difference between Greek *metres* and our *cadences*. For the *Engliſh* words, *impoſſible*, *impoſſible*, are *metres* of two *choriambic feet*; but the *cadences* are *anapæſts* in *common meaſure*, and *Ionici à minore* in *triple meaſure*; as *French* words they are ſpondaic, *metre* and *cadence* all the ſame.

But

But as I propoſe theſe new marks of notation to be written with proſe or poetry, in order to preſcribe any ſuch manner of enunciation to a reader, as the writer ſhall think proper; the writer may follow his judgement or fancy in fixing the degree of velocity, by marking it for two ſteps to a ſecond of time, or one ſtep to a ſecond, or more, or leſs; or he may leave a greater latitude, by marking it *ſlow walking time*, *moderate walking time*, *quick walking time*, or *running time*.

I have ſhewn in ſeveral examples, how eaſily the two general modes of times, *common* and *triple*, may be intermixed, by varying the *metrical* ſub-diviſion of the *cadences*, and without making any alteration in the *rhythmus*; as, ſuppoſe a piece marked for *common meaſure* thus,

Here the mark $\overset{\frown}{3}$ denotes that the three quavers under that arch, are to occupy only the time of two quavers; conſequently, though all the *cadences* are of equal length in time, yet the firſt and third are in *common* meaſure; the ſecond in *triple* meaſure; and the fourth *mixed*, half *triple*, half *common*. Again, ſuppoſe a piece marked for *triple meaſure*, as,



Here the ſecond and 4th bars or *cadences* have evidently the effect of being in *common* meaſure, as each of them conſiſt of only two

notes of equal length; the firſt and third *cadences* are evidently in *triple* meaſure; but all the *cadences* are of equal length, and under one *rhythmus*.

Now ſuppoſe a line written and noted, and at the pleaſure of the writer the meaſure to be governed by that of a moderate walk, wherein each ſtep occupies a ſecond of time;

(Here, though the meaſure is marked *triple*, yet as the two genera are virtually intermixed, the quantity allowed to the *arſis* or the *light* part being by the mark ⁀ ∴ (which in this caſe comprehends as many notes as are equal to half the *cadence* or *bar)* made equal in duration of time to (Δ) the *heavy* part, the whole *bar* or *cadence* conſiſts only of one *ſtep.)*

Then let the reader walk and pronounce, putting down (ſuppoſe) the right foot to *ar*; lifting up the other with *ma vi*, down again on *rum*, right foot up to *que ca*, down to *no*, the left up under the *pauſes* ⌐ ¬, and down under the *pauſes* ⌐ ¬, the right up to *Tro*, down to *jæ*, left up to *qui*, down to *pri*, right up to *mus ab*, down to *o*, left up to *ris*, left down and the right up to the pauſes of 𝄻 minim and 𝄽 crotchet.

‡ See p. 96. § 3. "But I obſerve, that the mind naturally "divides ſome tunes, and particularly Scotch tunes, into many "more notes, &c.——There I find it difficult to reſolve the *bar*

"into

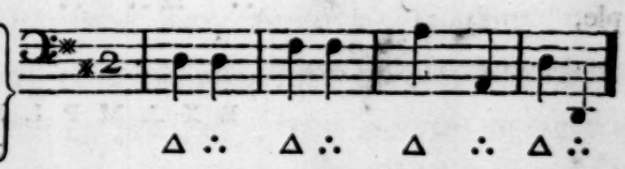
" into ſteps or paces.——A meaſure,—ſuch as has no ſtandard " in nature."

In anſwer to this, I ſay, that the (Δ) *heavy*, and (∴) *light*, in *common* meaſure, where two is the diviſor; or the (Δ) *heavy*, (..) *lighteſt*, and (∴) *light*, in the pure *triple* meaſure, where three is the diviſor, are to correſpond with thoſe integral monads, which determine the genus of the meaſure, and not with their various fractional ſub-diviſions; which, though I think it has been ſhewn by examples before, I will here endeavour to illuſtrate farther by ſome others.

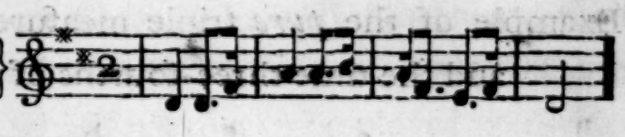
EXAMPLE I.

Very ſlow walking-time.

Line of equal integral monads in the cadences of common meaſure,



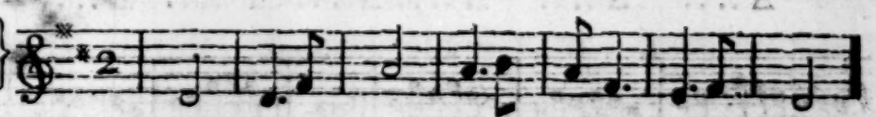
Metrical ſub-diviſion of the ſame cadences into unequal quantities,



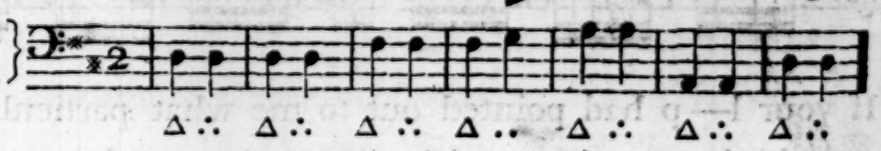
EXAMPLE II.

A ſtep to a ſecond of time.

Or the ſame melody thus,



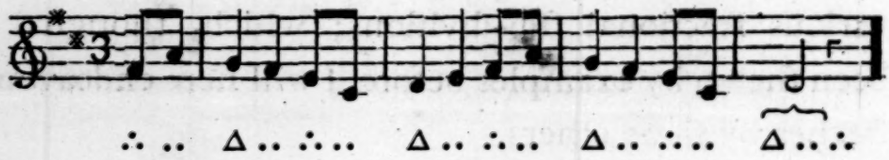
The line of equal integral monads,



EXAMPLE III.

Example where two ſteps or a pace make a cadence of triple meaſure, correſponding with the walk of a lame man.

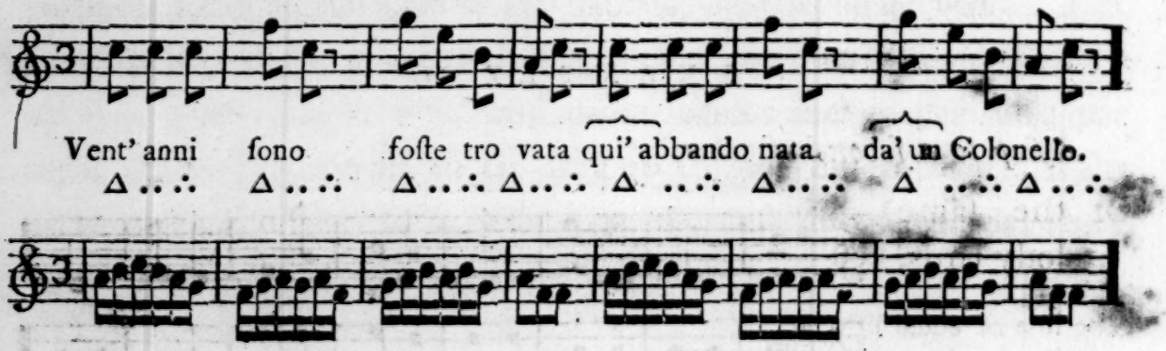
Three ſeconds of time equal to a cadence; the theſis of the lame leg equal to Δ ..; and that of the ſound leg equal to ∴ ..



Line of 3 equal integral monads correſponding with this example,

EXAMPLE IV.

Example of the *pure* triple meaſure, *one ſtep only to a cadence*, and the time three-fourths of a ſecond to each ſtep.

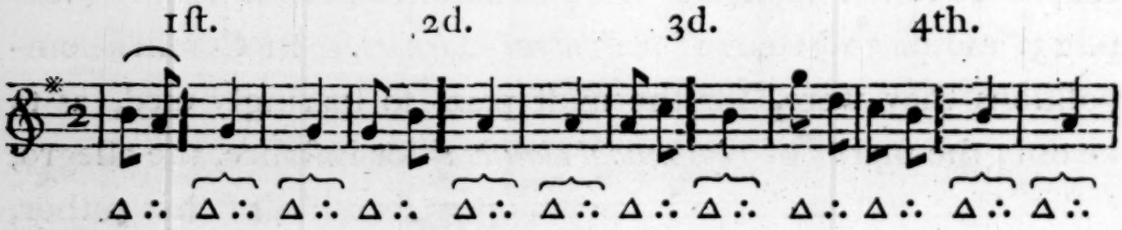


If your l—p had pointed out to me what particular tunes you found, that would not ſubmit to your meaſurement by ſteps, I would have given you a demonſtrative anſwer on thoſe very tunes;

tunes; for I will venture to aſſert, that there are none in nature that will not ſubmit to theſe rules.

When our modern method of notation was firſt introduced, and for a long time after, there were no bars thought of; and alſo for many years after the diviſion by *bars* was found uſeful, they were rather applied as the marks of *rhythmical clauſes* (vide p. 23. and p. 30.) than of *individual cadences*. In Corelli's compoſitions they were, for the moſt part, ſo ſparingly uſed, as to be only the marks of *rhythmical clauſes:* for inſtance, the allegro, called *Giga*, in the eleventh ſonata, opera ſecunda, of that author, (the meaſure of which ſeems ſo difficult to young performers, that it has got the name of the Devil's ſonata), has its *bars* marked only at every *fourth cadence*; and the difficulty of keeping the meaſure ariſes firſt, that the *bars* ſeem as if they were marked, not at the beginning of each apparent clauſe, but either on a *cadence* too ſoon or too late; ſecondly, the clauſes appear as if they were unequal, as there ſeems to be in the firſt part, three *clauſes* of four *cadences* in each *clauſe*, and two of ten *cadences* in each. But the ſecond part, which is eaſier to be played, is divided into eight *clauſes* of four *cadences* in each: however, it cannot be doubted, that the author intended this as a piece of rhythmical drollery; for had the *bars* been marked at each real *cadence*, which in this air conſiſts of three quavers, the meaſure would appear to be the ſame as that now uſually marked in the triple meaſure *preſtos* of modern compoſers, and would remove the difficulty ſo puzzling to young performers.

The Scotch airs, called *Lovely Nancy*, *Thro' the wood, laddie*, the Engliſh air, *As near Porto Bello lying*, and many others in the like

like ſtile, are ſet in ſlow triple meaſure of three monads in a *bar* (vide foregoing example, N° III.). But in fact, each *bar* of that ſlow meaſure may be conſidered as a *rhythmical clauſe* of three *cadences* or ſteps of common meaſure, each *cadence* or ſtep including its Δ and ∴ in the ſpace of a ſecond of time. Thus,

" *How can you, lovely Nancy, &c.*"

I have marked the beginning of each clauſular diviſion by thick *bars*, numbered 1ſt. 2d. 3d. and 4th. in thoſe places where *only* BARS are marked in the uſual way of writing this air in triple meaſure, each of thoſe *thick bars* comprehending three of our *cadences*; and theſe are truly the natural *cadences* of this air, which demands the Δ emphaſis as often as I have marked it.

Whether, by what I have ſaid, I ſhall be able to ſatisfy your l—p in this point or not, I cannot tell; but I am quite clear myſelf, that every ſpecies of rhythmical ſound can be aſcertained by the ſtandard of our ſtep. And though the various paces of quadrupeds furniſh us with rhythmical movements of jig triples

Y | Y.

and double *cadences*, ſuch as the *ra ta pat* and the *ra ta pa ta*

∴ Δ Δ .. ∴ ∴

which are not naturally made by bipedes, yet our habit of riding makes us almoſt as familiar with the meaſures beaten by the paces of horſes as if they were our own.

P. 97. § 4. " I am convinced, that the antient muſic muſt " have been divided, as well as the modern, into bars, &c."

If your l—p has found any antient authority to convince you of this, it muſt convince me too; but until that is pointed out to me, I muſt remain of a different opinion.

Though the INSTINCTIVE SENSE of *periodical pulſation* is certainly coeval with our animal frame, yet the invention of the *pendulum* has made the moderns more accurate and expert in diviſions of time than thoſe antients who had no ſuch help.

I think, if the Greeks had had the ſame idea and uſe of *bars* in their muſic as the moderns have, Ariſtides Quintilianus would not have been totally ſilent about them. When he is explaining rhythmus, he ſays, Μέλος μὲν γὰρ νοεῖται, καθ' αὑτὸ μὲν τοῖς διαγράμμασι, καὶ ταῖς ἀτάκτοις μελῳδίαις· μετὰ δὲ ῥυθμοῦ μόνου, ὡς ἐπὶ τῶν κρεμάτων καὶ κώλων.——Ῥυθμὸς δὲ καθ' αὑτὸν μὲν ἐπὶ ψιλῆς ὀρχήσεως· μετὰ δὲ μέλους, ἐν κώλοις. (Meib. vol. II. p. 32.) Which I underſtand thus: " Song, ſimply by itſelf, appears in *written characters* " and in unmeaſured melody. And joined with rhythmus alone, " in *pulſes* and *feet*.——Rhythmus by itſelf appears in * naked " (or ſilent) dancing; but joined with ſong, in *feet*." I take the word κρέμα (or *pulſes*) to ſignify here the throbbing ſounds of inſtruments ſtruck like the lyre, which could only mark the quantity of each note, but not meaſure *cadences*. And κῶλα muſt mean *feet*, the members into which their muſic and poetry were divided: for if it meant the members made by the cæſure, it was departing from the true meaning of rhythmus, which is number;

* The movement of dancing without, or abſtracted from, muſic.

that

that is, the number of metres or feet in a line. Surely, if they had had any διαγράμματα like our *bars* for marking the (diviſions of *rhythmus* into) *metres*, this author would have mentioned them, as well as the *diagrammata* or written characters for the ſong or melody.

The invention of our modern notes, the figures of which declare accurately their *metrical quantities*, together with the *bars* to mark the *pulſes* or *rhythmical diviſions*, have rendered the Greek feet totally uſeleſs in the practice of our muſic.

As mechanical inſtruments for the compoſition of poetry, the *Greek feet* were ingenious, though intricate and inaccurate when compared with our muſical rhythmus; but now, if joined with ours, I conceive, the two together may become uſeful for the better reading of the antient claſſics, and perhaps for modern compoſitions in our own language.

According to our method of *rhythmical* diviſions, by *bars* or *cadences*, and by the *metrical* ſub-diviſion of thoſe *cadences* into *ſub-duples*, *ſub-triples*, or any ſuch mixed fractional numbers as are aliquot parts of the whole *cadence*, there are no words or form of words, but what, by the aforeſaid rules and the aid of meaſured *pauſes*, may be reduced to an exact *rhythmus*.

Ariſtides's diviſion of *times* into *rhythmical* and *non-rhythmical*, I underſtand as meaning to ſay as I have done (p. 11. 21. 23. 26.); that is, that *rhythmical* time is only capable of being generically divided either by the even number two, or by the odd number three; but that the numbers ſeven, eleven, thirteen, ſeventeen, nineteen, &c. are *non-rhythmical* diviſors. And perhaps his *rhythmoides*, or *apparently rhythmical times* may

correſpond

correſpond with the exception which I have made for the number five in *clauſular diviſions* (page 23.). His ſentence, τύτων δὲ οἱ μὲν ϛρογγύλοι καλῶνται, &c. That "ſome of theſe are called *round*, "becauſe they run too faſt; and others, *ſuperabundant*, or over-"meaſure, becauſe by their compoſition of ſounds they move "too ſlow," ſhews that they had not the uſe of marked *bars* and marked *pauſes* for regulating their rhythmical *cadences* as we have. For in the example ſo often repeated,

I take *happineſs* to be, according to Ariſtides's ſenſe, a *round* word, as it runs off the tongue before it reaches the end of the cadence; the vacant time of which, however, is made up by the crotchet pauſe (𝄽), and the *rhythmus* thereby continued without interruption.

The *ſuperabundant* was very likely to happen in Greek in many of their long polyſyllabic compounded words, becauſe their *metrical* proportions of *quantity* were thought to be only *two* and *one*; but in our language, according to our ſyſtem, which admits a much greater variety of *proportional quantities*, I can think of no word not reducible both to *metre* and *rhythmus* in *cadences*.

It ſeems clear, that the Greek *metres* were raiſed both in their muſic and poetry from *ſyllabic feet*; ſo that they could admit of no *quantity* of ſound, longer or ſhorter, than what was (as I

may ſay) the *ſtatutable length* of ſome *ſyllable*, and that ſyllable muſt have been a portion of ſome *legal foot*. So that, though in their *dactylic meaſure*, the *cadences* might have been as equal as if they had been marked by *bars*, and meaſured by a pendulum or ſteps; yet in their *compound* or *mixed meaſures*, the *cadences* were unequal, which plainly ſhews they had not a notion of *bars* like ours, which divide all *rhythmi* into equal *cadences*.

P. 97. § 5. " As to what I have ſaid of time, &c."

Time being a general word of great extent, is uſed by modern muſicians to diſtinguiſh the two modes, *common* and *triple*; next to thoſe it diſtinguiſhes alſo the ſpecies, *allegro*, *adagio*, *largo*, &c. and more particularly minuet, jigg, allemand, ciacone, ſaraband, &c.; therefore having carried the term *time* far enough, for the reſt, it is well to follow the diſtinction made by the latter commentators, by appropriating the term *quantity* to denote the duration or length of a ſingle tone or ſyllable. It is certain the Greeks uſed the word time in muſic, in a manner directly oppoſite to the moderns; for they fixed a minimum or ſhorteſt note as their ſtandard meaſure, which they called *one time*; their next greater was two times, the next three times, &c. But they did not conceive any ſyllable, within the rules of rhythmus and metre, to be of $1\frac{1}{2}$, or $2\frac{1}{2}$, or three times; their Ἡμιόλιόν τε καὶ ἐπίτριτον (that is, ſeſquialterate and ſupertertian), relate only to the diviſion of their *metres* by *arſis* and *theſis*; for example, in a *metre* of five times, giving two to *arſis* and three to *theſis*, or *vice verſâ*: and in a *metre* of ſeven times, giving three to *arſis*

and

and four to *theſis*, or *vice verſâ*. Still inſiſting, that for ſyllables, they had only two meaſures; *videlicet*, of *one time*, or of *two times*.

Whereas, when the modern muſicians refer to any thing like a *ſtandard for time*, it is to a *maximum*, which they ſuppoſe may be ſubdivided to infinity by *ſub-duples* or *ſub-triples*.

However, in ſettling a ſtandard for the *metrical quantities* of language, it is moſt proper to adopt the *minimum*, or *ſhorteſt ſyllable*, for that purpoſe, as no ſound in ſpeech can be ſhorter than the ſhorteſt ſyllable; and therefore, in this ſyſtem I have made no mark for any note ſhorter than (|) the *quaver*, which, according to the Greek manner of computing, ſtands for *one time*.

P. 99. § 6. †. "I rather incline to think, that upon the "ſyllable next following the acute, the voice would begin to "fall, and continue falling upon that, and perhaps upon the "next after that, &c."

Your l—p's opinion in this matter is, in general, very right, as you will ſee in the word *happineſs* in my firſt example and many others.

It would require but little practice, with the help of an inſtrument (as directed p. 16.), to be able to mark all the accents of any ſpeech or poem: for, in general, the diſtinction between *acute* and *grave* is ſo obvious, it can ſeldom or never be miſtaken. The only difficulty lies in the *circumflex tones* (either ^ or ˇ); for as they are confined within a ſmall extent, and pronounced exceedingly rapid in the polite tone of our language,

and yet have in themſelves both the ſounds of *acute and grave*; if not accurately attended to, they may paſs for either, though they are, ſimply, neither: therefore, whenever the ear is much puzzled to know whether an accent is *acute* or *grave*, it will be a good rule to ſuſpect it to be a *circumflex* of one or the other ſort. Our Engliſh ſound applied to the vowel U, which in moſt caſes is really a diphthong, as in *you*, *uſe*, *cure*, *pure*, *muſe*, and the like, is always under the *circumflex* ^ *acuto-grave*. And the Engliſh ſound *I* in the firſt perſon, in *idle*, *iron*, *try*, *fly*, and the like, is always made by a *circumflex* ˇ *grave-acute*.

P. 100. § 7. "When I ſpeak of the accents or tones of the "Greek language, I mean only ſyllabic tones which are appro- "priated to particular ſyllables of each words, according to "certain rules delivered by the grammarians, &c."

When rules are delivered dogmatically as univerſals, without marking the exceptions and exemplifying all the varieties to which they are liable (a matter difficult to do, and very rarely done), they often lead into errors, either by too limited or too looſe a conſtruction. And this, we have great reaſon to think, has been the caſe, in regard to the proſodical rules of the Greek language.

I have no doubt, that the antient Greeks had nearly the ſame ideas annexed to *theſis* and *arſis*, as I have given to *heavy* and *light*; but not having uſed any marks for thoſe expreſſions, is, I believe, the cauſe why *accent*, *quantity*, and *emphaſis*, have been confounded together, as one thing, by the commentators of the middle and latter times.

The

The grammatical rules for fixing the *accents* in all *Greek words* are certainly not followed by the modern Greeks in the pronunciation either of their vulgar or of their antient language; though the learned among them are very correct (under thoſe rules) in marking them in their writings; yet in their ſpeaking (like all other nations), they make a manifeſt difference in the proſody of the ſame ſyllables when in a queſtion, and when in an anſwer, or in other different intentions.

I think there can be no articulated language without *emphaſis*, *accent*, and *quantity*. And any language (if any ſuch there be) which wants the power of diverſifying the application of each of thoſe accidents in all its words, on particular occaſions, muſt be ſo far deficient in the elegance, force, and aptitude of its expreſſions.

The few words, called by the Greeks *enclitics*, had, as we are told, this convenient quality, in ſome degree, by changing and giving up their *accent* to the word they clung to; but ſurely this was not enough.

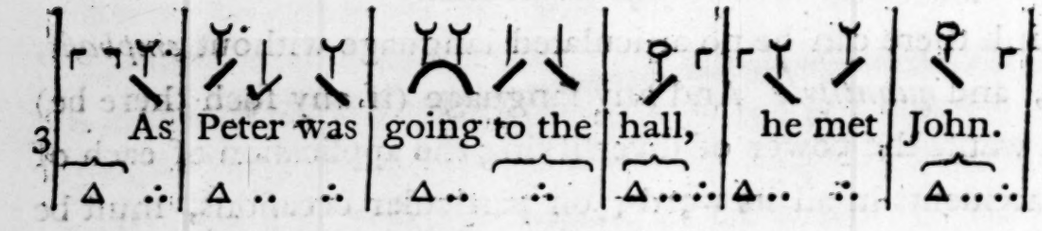
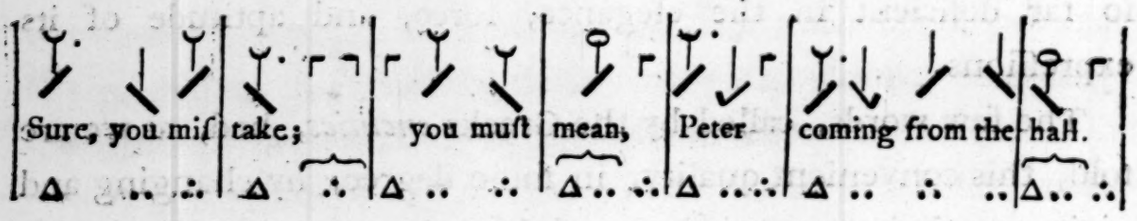
Our *monyſyllables* are much more pliant than their *enclitics*. I cannot recollect one that is not capable of changing to the complexion that will beſt fit the meaſure and intention of the ſpeaker, and aſſuredly this is a perfection in language, which the commentators would fain perſuade us the Greek language had not, by laying down rules that abſolutely excluded it; however, I rather impute this to their errors or neglect, than to real defect in the language.

To elucidate what I have ſaid, I will give a familiar inſtance in our own tongue, to ſhew the utility of changing theſe accidents

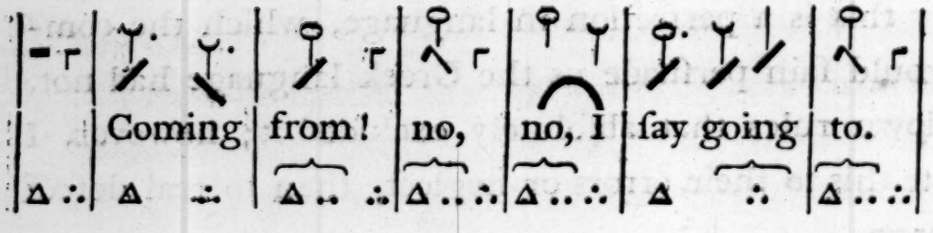
of

of ſyllabic expreſſion. In which I ſhall introduce two of our monoſyllables that ſeem moſt obſtinately affected to the *light poize*; notwithſtanding which, they readily ſubmit to the *heavy*, when their poſition and the ſenſe requires it. Theſe are the prepoſitions *to* and *from*.

EXAMPLE.



or thus,



In this example, the monoſyllable TO is, in the firſt line, *ſhort*, *acute*, and *light*; in the laſt, *long*, *acuto-grave*, and *heavy*.

FROM,

FROM, in the ſecond and third line, is *ſhort*, *acute*, and *light*; in the laſt, *long*, *acute*, and *heavy*.

HALL, in the firſt line, is *long*, *heavy*, and *acute*; in the ſecond and third, *long*, *heavy*, and *grave*.

Here alſo it may be obſerved, that the two ſyllables of the word GOING being joined together by vowels, without the intervention of a conſonant, paſs off almoſt as a monoſyllable, and the word, in regard to its *poize*, is alſo as pliant as a monoſyllable; for in the firſt line it is *heavy*, and in the laſt, *light*.

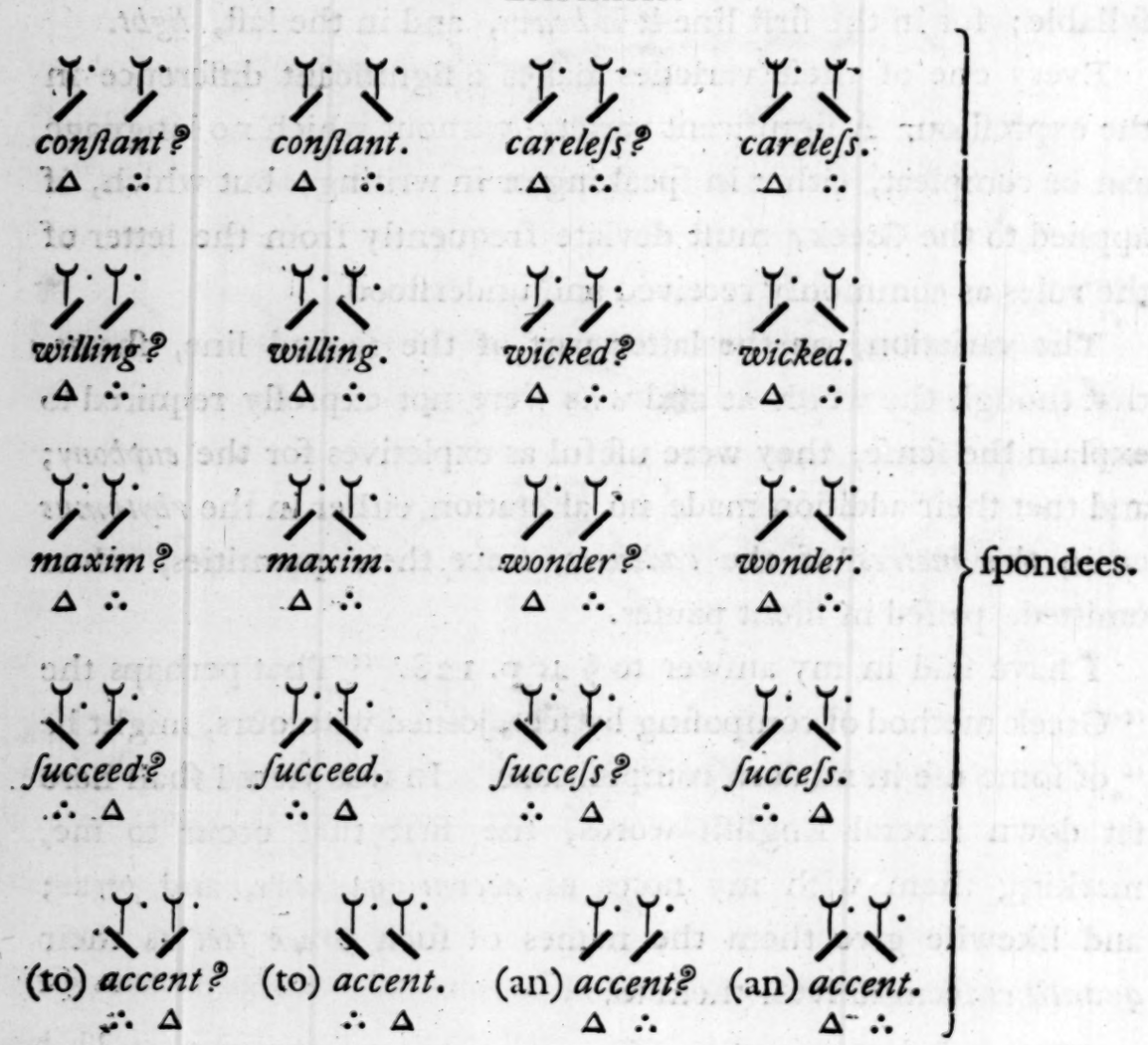
Every one of theſe varieties makes a ſignificant difference in the expreſſion. A ſignificant variety, without which no language can be compleat, either in ſpeaking or in writing; but which, if applied to the Greek, muſt deviate frequently from the letter of the rules as commonly received and underſtood.

The variation, on the latter part of the ſecond line, ſhews, that though the words AS and WAS were not expreſly required to explain the ſenſe, they were uſeful as expletives for the *euphony*; and that their addition made no alteration either in the *rhythmus* or in the *metres* of the *cadences*, ſince their quantities, when omitted, paſſed in ſilent pauſes.

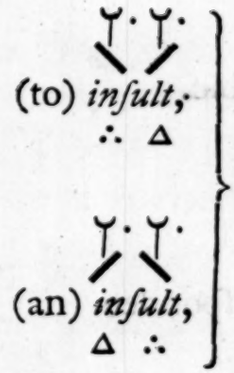
I have ſaid in my anſwer to § 4. p. 128. "That perhaps the "Greek method of compoſing by feet, joined with ours, might be "of ſome uſe in modern compoſitions." In this view I ſhall here ſet down ſeveral Engliſh words, the firſt that occur to me, marking them with my notes of *accent*, *quantity*, and *poize*; and likewiſe give them the names of ſuch *Greek feet* as their *quantities* ſeem to refer them to.

This ſpecimen, I hope, will ſhew that our language has the ſame title to ſyllabic accents, and perhaps as fixed, as thoſe of Greek; for it is not probable, that the *Greek tongue* ſhould have been denied the convenient power of marking the *difference*, between an *interrogative* and a *poſitive* expreſſion, by the change of *accent*.

WORDS MARKED WITH PROPER ACCENT, QUANTITY, AND EMPHASIS.



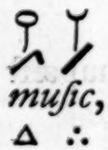
(to)

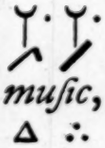

(to) *inſult*,

(an) *inſult*,

} ſpondee.

a bi li ty, choriambic.


muſic, trochee.


or, *muſic*, ſpondee.

ever,
never,
ſever,

} pyrrhic.

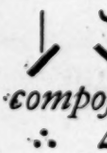
eager, trochee.

eagerly, dactyl.

able, trochee.

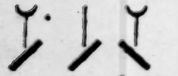
compenſate, moloſſus.

compenſation, choriambus.

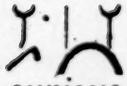

compoſe, iambic.

compoſition, third epitrite.

va rie ty, choriambic.



wonderfull,



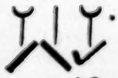
curious, dactyl or ſpondee.

abſolute?

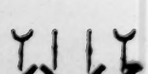
dactyl, or anapæſt *à majore*.

curioſi ty, iambus and anapæſt *per copulam*.

abſolute.

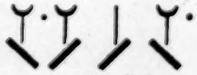


terrify, anapæſt.

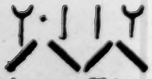


impoſſible?

choriambic or

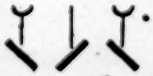


exterminate, choriambic.

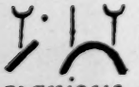


impoſſible,

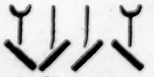
1ſt pæon.



exquiſite, anapæſt.

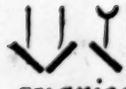


various, dactyl or ſpondee.



deliberate, choriambic.

avarice,

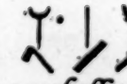


avarice, anapæſt.

aver, iambus.

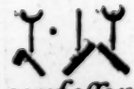
average, anapæſt.

confeſs, iambus.

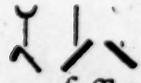


confeſſion, dactyl.

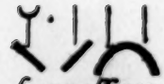
or, *confeſſion*, 1ſt pæon.



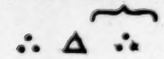
confeſſor, dactyl.

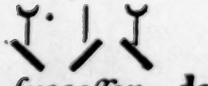


or, *confeſſor*, cretic.

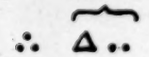


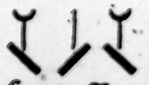
ſucceſſion, 1ſt pæon.



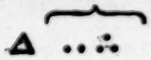


ſucceſſor, dactyl.

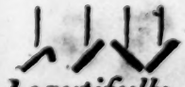




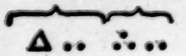
or, *ſucceſſor*, cretic.

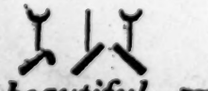


beauty, ſpondee.

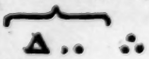


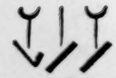
beautifully, proceleuſmatic.





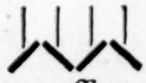
beautiful, cretic.





conſider, cretic.

∴ Δ ∴

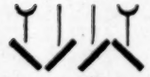


neceſſary, proceleuſmatic.

Δ ∴ Δ ∴

conſideration, cretic-iambic.

Δ .. ∴ Δ ∴

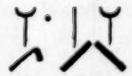


neceſſity, choriambic.

∴ Δ ∴

declare, iambus.

∴ Δ

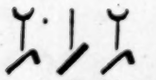


muſical, dactyl.

Δ .. ∴

declaration, diambic.

Δ .. Δ ∴



muſician, dactyl.

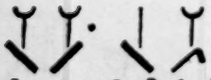
∴ Δ ∴

(to) *demonſtrate*, bacchic.

∴ Δ ∴

differ, pyrrhic.

Δ ∴

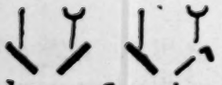


(a) *demonſtrative*, 2d pæon.

∴ Δ .. ∴

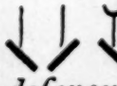
defer, iambus.

∴ Δ



demonſtration, diambic.

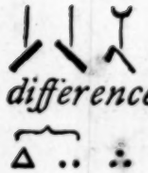
Δ ∴ Δ ∴



deference, anapæſt.

Δ .. ∴

difference,



difference, anapæſt.

reſ|pective, (Engliſh) moloſſus. proper

delicate, anapæſt.

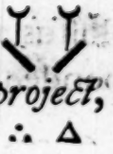
reſpective, (Scotch) anapæſt. error

delinquent, bacchic.

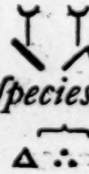
miſer, ſpondee.

(a) *project*, iambus.

miſery, anapæſt.

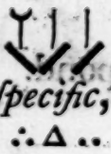


(to) *project*, ſpondee.



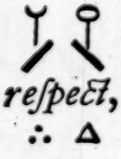
ſpecies, dactyl or ſpondee.

reſpect, (in ſuſpenſe)

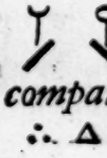


ſpecific, dactyl.

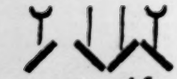
iambics.



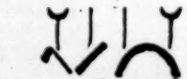
reſpect, (final)



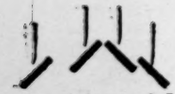
compare, iambus.



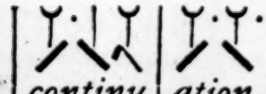
compariſon, choriambic.



continual, choriambus.



comparable, proceleuſmatic.

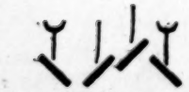


continu | *ation*, dact. and ſpond.

inſtant, ſpondee.

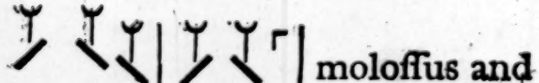
conſtitution, diſ-ſpondee.

inſtantaneous, ſpond. and dact.

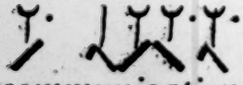


conſtituent, choriambus.

communicate, choriambus.

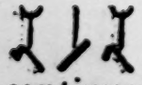


conſtanti | *nople*, moloſſus and ſpondee.

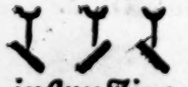


communication, dact. and ſpond.

inſtruct, ſpondee.



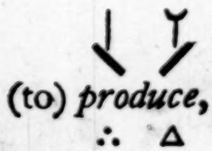
continue, cretic.



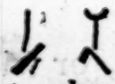
inſtruction, moloſſus.

inſtrument,

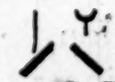
inſtrument, dactyl.



(to) *produce*, iambus.



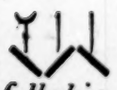
(the) *produce*, ditto.



product, ditto.

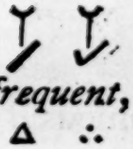
production, bacchic.

ſyllable, anapæſt.

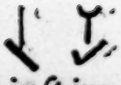


ſyllabic, dactyl.

(to) *frequent*,

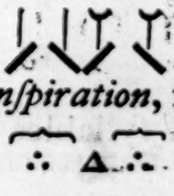


(adject.) *frequent*, } ſpondee.



inſpire, iambus.

inſpiration, diſ-ſpondee.



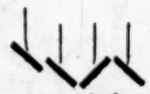
or, *inſpiration*, ionicus *à minore*.

vibrate, ſpondee.

vibration, moloſſus.

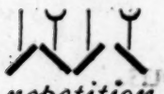
occupy,

occupy, dactyl.

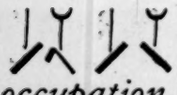


repetition, proceleuſmatic.

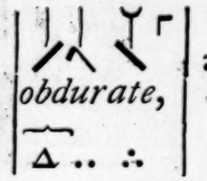
occupation, ionicus *à minore*.



or, *repetition*, diambic.



or, *occupation*, diambic.



obdurate, anapæſt, or with the pauſe ionicus *à minore*.

or thus, according to Milton, P. L. b. I. line 58.

repeat, iambus.

obdurate, amphibrachys.

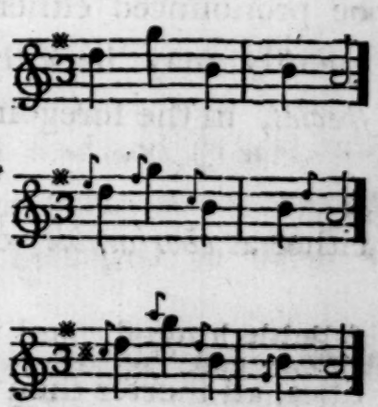
The POIZE of ſyllables is the moſt determined accident in our language.

QUANTITY (or the *long* and *ſhort*) is occaſionally varied, more or leſs, in all words that may be ſpoken, either in common or in triple meaſure, which is probably derived from our language having four times as many different quantities as the Greeks had rules for *.

The

* The Greeks gave rules for the long quantity equal to two times, and the ſhort quantity equal to one time. Only two proportions in all. The Engliſh language has at leaſt eight different

The ACCENTS muſt always be liable to be changed according to the poſition of words, whether in *queſtion* or in *anſwer*, in a *ſuſpended* or in a *final ſenſe*.

Beſides theſe neceſſary licences of variation, there is alſo a manner of *gracing* the *tones ad libitum*, as in ſinging; by the uſe of what the Italian muſicians call the *appoggiatura*, or *ſupporter*; which is a little (as it were ſuperfluous) note, that the ſinger introduces, to ſlide up to, or down to, the real preſcribed note of the ſong, and therefore might be called an *inſinuator*. This *appoggiatura* being a grace *ad libitum*, the ſinger varies it in different ways at different times in ſinging the ſame tune. For example:

The upper line ſhews the *real* preſcribed *notes* of the tune; the middle and bottom lines have exactly the ſame *notes* in *large* characters, beſides the little *appoggiaturas* or inſinuating notes, in two different manners; and that there ſhould be no breach in the meaſure, the *quantities* of theſe *little notes*, be they more or leſs, are to be *ſtolen* out of the *great* ones.

different proportions of quantity; videlicet,

|=1; |·=1½; 𝄾=2; 𝄾·=3; 𝄿=4; 𝄿·=6; 𝄻=8; 𝄻·=12.

Or thus,

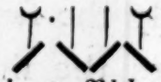
|=1; |·=1½; 𝄾=2; |+|·=2½; 𝄾·=3; 𝄾+|·=3½; 𝄿=4; 𝄾+𝄾·=5; 𝄿·=6; 𝄾+𝄾+𝄾·=7; 𝄻=8, &c.

For all theſe and more different proportions of time are employed either in ſyllables or pauſes. And whatever is either taken from, or added to, the pauſes, is either given to, or taken from, the ſyllables; ſo that all theſe various proportions may be neceſſary in well meaſured languages.

So in *ſpeech*, inſtead of a plain *acute*, one may uſe a little *circumflexed grave-acute*, thus ✓, or ſometimes *acuto-grave*, thus ↗; and ſometimes, inſtead of a plain *grave*, thus ↖, or thus ↘.

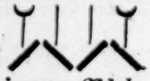
I make this remark in order to ſhew, that different ſpeakers, or the ſame ſpeaker at different times, may all be eſſentially in the ſame *accentual tones*, though a little diſguiſed by the uſe of graces or *appoggiaturas*; that is, like muſicians ſeverally playing the ſame air, though ſome grace it with variations, while others play only the plain notes.

Many of our words, eſpecially thoſe which conſiſt of ſyllables joined by vowels, without the intervention of a conſonant, may be pronounced either in two or in three ſyllables, and conſequently may be either *dactyl* or *ſpondee*, as *various*, *curious*, *ſpecies*, in the foregoing liſt of words. Others alſo may be rated either as *choriambics* or firſt *pæons*, as *impoſſible*, having the firſt



∴ Δ .. ∴

ſyllable longeſt, and the other three, though of different quantities, all ſhorter than the firſt, may be conſidered as a firſt pæon; but if written thus, *impoſſible*, it will be a choriambus. Now to



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note it under the Greek deſcription of proportionate quantities, it could only be marked in this latter manner, ſince they only admitted their longeſt ſyllables to be valued as double to the ſhort ones; but in the firſt manner of noting this word, the firſt ſyllable is in the proportion of three, the ſecond of one, the third of one, and the fourth of two.

This, however, is a minuteneſs, and I may ſay an accuracy, which the Greeks did not enter into, though they knew their ſyllables were *long* and *longer*, *ſhort* and *ſhorter*. And yet, in our method of dividing time, it is juſt as eaſy to be correct in marking every ſyllable to its true and juſt *quantity*, as it would be to follow the Greek method of rating *quantities* as equal, which they allowed at the ſame time were not equal.

In the foregoing liſt of words it will be ſeen, that the ſyllables in ſome *verbs* are of a different POIZE from the ſame ſyllable in the kindred *noun*. This uſeful diſtinction is, I believe, not of very long ſtanding. I remember when it was in fewer words than it is now; and, I think, it is a good deal in the power of the learned, by art, to make it almoſt, if not quite, general.

P. 100. § 7. ‖ "As to the variety of *loud* and *ſoft*, it muſt "have been in their language as well as ours; but it was not "affected to *ſyllables*, as with us, but belonged to *words* or "*ſentences*."

I know of no ſyllables in our language affected to *loud* or *ſoft* otherways than as the nature of the ſubject in diſcourſe may occaſionally require; and then aſſuredly it will be applied to whole *words* or *ſentences*. I have taken ſome pains in ſundry parts of my eſſay (p. 23. 29, 30.), and in my former obſervations (p. 88.), to ſhew, that heavy Δ and light ∴ being obſtinately and periodically fixed, are affections quite different from loud and ſoft; for no ſentence can be pronounced without diſtinguiſhing the *poize* of ſyllables; whereas a whole narrative or reaſoning diſcourſe may paſs without any variation of force

reſpecting loud and ſoft (vide p. 47. Mr. Garrick's manner of delivering *To be* or *not to be)*.

P. 100. § 8. "As to what they called the *rhythm* of their "language, which was compoſed of the *quantity of ſyllables*, "&c."

I underſtand that the Greek *rhythmus* was compoſed of *metres*; that *metres* conſiſted of *ſingle* or *copulated feet*; and that feet were compoſed of ſyllables, according to their quantities, long or ſhort: and therefore, that the buſineſs of *rhythmus*, in groſs, went no farther than to number the *metres*; and that it was the office of theſe latter to regulate *feet* and their *quantities*, in detail.

The Greek ideas of the duration of ſound were derived from the actual lengths of their ſyllables. The ſhorteſt ſyllable was their ſtandard for meaſuring all their other ſounds. This ſtandard was ſo much an object of immediate ſenſe, that when they heard no articulate ſounds, they ſeem to have had no rule or ſtandard for meaſuring ſilence beyond the length of one ſyllable; and this happened more particularly, becauſe their *rhythmical diviſions* or *metres* always embraced a whole *foot* at leaſt. And their *feet* being of various and *varying* lengths, their rhythmical diviſions could never have been generally compriſed, as ours are, within the periodical ſwings of a pendulum, or the equality of ſteps, which enables us to meaſure ſilences as accurately as ſounds. But alſo from the ſame cauſe, the unequal length of their *rhythmical diviſions*, they were unable to make an accurate meaſurement of ſyllables, and therefore were content

to

to let them paſs as if they were always in the proportion of two to one, though they knew very well they were otherways. Whereas our *rhythmical diviſions*, or *cadences*, conſiſting either of ſounds or ſilences, being equalized by a pendulum or by our ſteps, enables us to compare and compute the proportions both of ſounds and ſilences to a great exactneſs.

P. 103. § 9. ** "But our accents differ from the Greek in "two material reſpects. Firſt, they are not appropriated to "particular ſyllables of a word; but are laid upon different "ſyllables, according to the fancy of the ſpeaker, or rather as "it happens, &c."

I ſuppoſe there was a time when the Greeks had no rules either for *punctuation* or *accentuation* in their language, when perhaps the invention or the practicability of ſuch rules were not thought to be poſſible, or to be uſeful if they were; nor, when they were firſt introduced, was it probably foreſeen, to what perfection, by their aſſiſtance, their language might arrive. The foregoing liſt of words, *poized*, *meaſured*, and *accented*, ſhews that our language is as determined as the Greek, to have fixed accents. It is not in the indeciſive uſe of thoſe properties that its imperfection lies. Time, aided by learned men with muſical ears, may perhaps rub off ſome of its unneceſſary, uncouth conſonants.

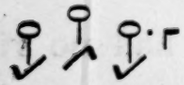
As to the extent of our ſlides, ſo far from being generally leſs than a fifth, I obſerve, the common error is the other way; for there are few people that, without great attention, can confine themſelves to ſuch narrow bounds.

P. 104. § 9. note *(d)*. " Relative to this there is a remarkable " ſtory.——Demoſthenes, in aſking the queſtion of the judges, " whether Æſchines was the friend or the hireling [μίσθωτος] of

∴ .. Δ

" Alexander, barbarized on purpoſe, by laying the accent upon " the laſt ſyllable inſtead of the firſt, &c."

To ſhew the poſſibility of a ſimilar inſtance in our language, let us ſuppoſe a patriot, in a popular aſſembly, ſaying, " Sir, I " would aſk, whether we ought to look upon this peace-making " miniſter as the diſintereſted friend of mankind, or the



" *penſionaire* of our rivals?" To which the ſhouts of the aſſembly

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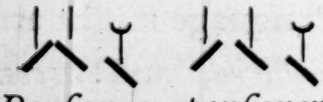
would probably anſwer *rapidly* in plain Engliſh pronunciation,



" *Penſioner, penſioner.*" From which, I think, no other gram-

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matical or critical conſequence could be juſtly drawn, except that the patriot had ſlily affected a Galliciſm in the pronunciation of a word, which, independent of * accentuation, was the ſame in both languages.

* Here, for want of a better word, I put ACCENTUATION, as a general term to include *accent*, *quantity*, and *poize*.

P. 105. § 9. †† "Upon the whole, therefore, I am of "opinion, that very little can be made of the accents of our lan- "guage; and that to obſerve them at all is more a matter of "curioſity than utility."

If we have no accents in our language, our diſcourſe muſt be monotonous; but, I thought, it was proved (p. 15.), that it was not monotonous, not even on a ſingle ſyllable. Or if it be admitted that we have accents, but that they are uſeleſs, vague, and arbitrary; then any provincial clown may accent his words as properly as Mr. Garrick.

But if it be admitted, that a change of accent may alter the ſenſe of an expreſſion (vide *interrogative* and *poſitive*, p. 136.); and that Mr. Garrick may accent his words with more grace and ſignificant propriety than a clown, it ſhould ſeem that a method of accenting words and ſentences, as pronounced by the moſt correct ſpeakers, ought to promiſe ſome future utility.

I hope theſe additional explanations, together with a review of the whole treatiſe, which your l—p will find now more enlarged

enlarged, and more correct than the ſketches of laſt year, will give you reaſon to alter your opinion.

We have a recent example of the powerful effects of muſical rhythmus in the improvement of an art, with which, in the eyes of moderns, muſic was as little connected as with language.

Thirty years ago, military men conſidered muſic in no other light than as an amuſement of parade to their corps; when one officer of uncommon genius, who ſtill lives the ornament of his profeſſion, began to uſe it as an engine of diſcipline, by engaging the minds of a body of men, through the force of melody, to attend to one thing; and after having ſo attached their attention by their ears, then to make them perform all their motions and evolutions under the inſtinctive power of whatever rhythmus he had preſcribed to his muſicians. It required no leſs than the unremitting perſeverance of this able officer to ſtem the prejudices of vulgar minds againſt what appeared to them a puerile and viſionary innovation. A few years, however, convinced the moſt obſtinate; and ever ſince the commencement of the late war, not only the Britiſh regulars, but the militia alſo, perform their manœuvres and evolutions under the influence of melody and rhythmus, as well as the antient Greeks. Ariſtides ſays (lib. II. Meib. vol. 2d. p. 71.):

"Εν τε τοῖς πολέμοις, ἐν οἷς μάλιϛα εὐδοκίμησε ϰ᾽ εὐδοκιμεῖ, προσθήσω δὲ ϰ᾽ εὐδοκιμοίη, τὴν μὲν ϰαλὰ πυῤῥίχην τῶν ταϰτιϰῶν μελέτην, ὡς διὰ μουσιϰῆς ποιεῖται, τί δεῖ λέγειν; πᾶσι γὰρ δήπου ταῦτα φανερά· ἀλλ᾽ ὃ τοῖς πλείϛοις ἄδηλον, ἐν αὐτοῖς τοῖς ἀγῶσι, ϰ᾽ τοῖς ϰινδύνοις, τὰ μὲν διὰ λόγων πολλάϰις ἀποδοϰιμάζει παραϒγέλμαϒα, ὡς βλάψονϒα εἰ τοῖς ὁμοφώνοις τῶν πολεμίων διαγνωσθείη· διὰ μουσιϰῆς δὲ ποιεῖται τὰ σύμβολα·

ὄργανον

ὄργανον μὲν Ἀρήϊόν τε, καὶ καταπληκτικὸν μεταχειριζομένη τὴν σάλπιγγα ἑκάςῳ δὲ παρεγγευήματι μέρος ἴδιον ἀφορίζουσα. Ἐπιδρομῆς ἂν τῆς κατὰ μέτωπον, καὶ ἐφώδου τῆς κατὰ κέρας ἰδιάζοντα καταττεται μέλη· καὶ ἀνακλητικὸν ἕτερον· ἐξελίζεών τε τῶν ἐπ' Ἀσπίδα ἢ ἐπὶ δόρυ πάλιν ἑκάστης ἴδια· καὶ πάντα ὅτως ἐφεξῆς περαίνει τὰ σοφίσματα, συμβόλοις τοῖς μὲν πολεμίοις ἀδήλοις, τοῖς δὲ φιλίοις σαφεςάτοις τε καὶ δι' εὐχερείας γινωσκομένοις. Οὐ γὰρ κατὰ μέρος τέτων διακέκυσιν, ἀλλ' ἐχῇ μιᾷ τὸ σύμπαν ἕπεται σύνταγμα.

" Alſo in war, it was, and is, in the greateſt eſtimation; and " I may add, that ſo it ever will be; of the pyrrhic exerciſe in " tactics, which is performed by muſic, what ſhall I ſay? " Though it is openly ſeen by all, yet this (part) is from many " concealed; that, in engagements and hazardous enterprizes, " it often diſapproves of giving verbal orders, from the danger " of diſcovering them to the enemy, if they ſhould be of the " ſame tongue; therefore it gives ſymbolic ſigns by muſic, " making uſe of the trumpet, a martial and terrifying inſtru- " ment, and appropriating a peculiar piece (as a ſignal) for every " different (order or) admonition. So for a charge in front, and " for an attack in flank, particular tunes are appointed; and " another for the rally. Again, when chuſing (to appear) in " ſhields or with ſpears, there is a different air for each. And " ſo for the reſt, it performs them all by ſignals unknown to the " enemy; but to their friends moſt manifeſt and intelligible. " Not (waiting) to be heard from man to man, but (warned) " by one ſound, the whole regiment moves on together."

As I have cited the whole paſſage in the original Greek, it will not be ſuſpected that I have copied this from the diſcipline of

our light cavalry, among whom, it muſt be confeſſed, this pyrrhic exerciſe ſeems to be thoroughly eſtabliſhed. But if any one thinks it was much more excellently performed by ancient Greeks than by modern Britons, he may uſe his endeavours to prove that fact as well as he can, without taking away from the preſent profeſſors of the art, the merit which they really have in improving our tactics. In like mannner, I would intreat all paſſionate lovers of the *Greek* language, to content themſelves with admiring the elegance of their miſtreſs's dreſs;—how gracefully ſhe *lengthened* or *ſhortened* her robes;—where ſhe pinned her *accent*;—and how ſhe *poized* her *emphaſis*. But why muſt they attempt to ſtrip our poor *mother tongue* of thoſe neceſſary parts of her cloathing, to which ſhe has as natural a right as the *Grecian lady?* The native rudeneſs of her ſhape, and the hitherto neglect of her education, were not her faults, but her misfortunes; which it is the duty of her learned ſons to endeavour, rather to correct, by inſinuating arts and gentle admonitions, than to diſpute her legal rights, and to diſparage her by humiliating compariſons.

P. 105. § 10. "As to the rhythm of it, I think it muſt conſiſt "in one or other, or of all the four following things; the quan- "tities of the ſyllables; the variety of loud and ſoft; the pauſes; "and laſtly, your diviſions into bars, &c."

In my anſwer to your l—p's former remarks, I certainly pointed out in manner of a demonſtration (ſee p. 87.) that *cadence* being *emphatically* divided into the *heavy* and the *light*, was the ONLY *eſſential* governing power of *rhythmus*.

Quantity,

Quantity, which is only ſubſervient to *metre*; or, as I may ſay, to the *metrical* diviſion of *cadence*, has no more to do in the definition of *rhythmus*, than a cloſet has to do in that of a houſe, which may be either as a barn, without any interior diviſion, or as a church with a hundred pews, or as a dwelling-houſe, divided according to the conveniency of the maſter: therefore, the *eſſence* of *rhythmus* does not lie in *quantity*. Nor in *loud* and *ſoft*; for a whole diſcourſe may paſs without any ſuch variety (ſee remark on Mr. Garrick's ſpeech in Hamlet, p. 47.).

Nor in *pauſes*, which are only as portions, or a portion, of *quantity*, not employed in ſound, but in a ſilence, like an empty room in a houſe, or a vacant houſe in a ſtreet.

As to *bars*, though I have frequently made uſe of the word as ſynonymous with *cadence*, in order to be the better underſtood by muſicians; yet, I muſt own, it was an error againſt preciſion, for which I hope I ſhall be excuſed by philoſophers; who will perceive, that a *bar*, properly ſpeaking, is only the graphical mark of the beginnings and endings, or of the boundaries, of *cadence:* whereas *cadence* itſelf is an eſſence, co-exiſting with articulate ſound, the ſubject both of ſenſe and intellect, independent of any mark on paper: and in this ſenſe, *bars*, as the typical marks of *cadence*, may figuratively be ſaid to be the eſſential or conſtituent parts of *rhythmus*; which I would have always underſtood to be an inſtinctive ſenſe and idea of dividing the duration of all ſounds and motions, by an equal periodical pulſation, like the oſcillations or ſwings of a pendulum.

P. 106. § 11. " As to quantity, though we have undoubtedly " ſome ſyllables in our language much longer than others; yet I " have always been of opinion, that it made no part of the " rhythm of our language; and that it was a vain attempt to " endeavour to reduce our compoſitions to metrical feet, &c."

RHYTHMUS takes notice of no *quantity* leſs than that of a whole CADENCE. The ſeveral examples which I have ſet, with the notes of *accent*, *quantity*, and *poize*, are as ſtrong proofs as any we have from the Greeks, that our compoſitions are reducible both to *metrical cadences* and *feet*.

A perſon not initiated in the practice of muſic will not eaſily perceive the difference in *quantity* between *crotchets* and *quavers*; nevertheleſs, their proportion to each other is as two to one; much leſs will ſuch a perſon be able to diſtinguiſh the difference between the *ſpecked crotchet* and the *plain crotchet*, which are to each other as three to two. But notwithſtanding this want of diſtinction in a perſon unpractiſed in the art, the art itſelf is perfect, and thoſe who are verſed in it find no difficulty to diſtinguiſh and evaluate notes ſo minute as twenty-four or thirty-two to a ſecond of time. It would be very unjuſt to ſay there could be no diſtinct power of deſcription in the language of Japan, becauſe I did not underſtand it, and that all their words ſeemed to my ears to ſound exactly alike. Your lordſhip has well proved, that language is an art; but it is an art that we learn (to ſpeak in the vulgar phraſe) very naturally; that is, by *rote*. Many people learn muſic nearly in the ſame manner, eſpecially ſinging; and both thoſe who talk by *rote*, and thoſe

who ſing by *rote*, are often proficients in practice, without knowing that thoſe arts are capable of rules and of very ſubtil analyzation, any more than a child of five years old comprehends, or can explain, how he ſtands and walks. All the languages in modern Europe have a plain traditional deſcent from thoſe of two or three thouſand years ago. The organs of mankind, their faculties, and their aptitudes, are ſtill the ſame. The chain of communication from Ariſtotle to your l—p conſiſts only of forty links of about fifty years for each. What ground have we to ſuppoſe, that thoſe neceſſary materials of language, *accent*, *quantity*, and *poize*, ſo remarkably cultivated by the Greeks, ſhould be loſt in ſo ſhort a paſſage, as through a line of forty lives? Inſtead of loſing, we might have acquired more properties, if language had been capable of more than what we have; ſince it is almoſt clear, that ours is a compound of all that exiſted within the extent of the Greek, Roman, and Gothic empires.

Our pedeſtrian performers on the harp, pipe, and fiddle, are ſeldom farther advanced in the literate art of muſic, than Europe is in the muſical part of language; that is, unconſcious of notes or any ſcientific method, they are all talking and playing by *rote* and by *ear*, or, in the more vulgar phraſe, by *air*.

There was a time when the Greeks, in regard to their language, were in the ſame ſituation; for we are told, *accentual* notes were not uſed by them till long after the days of *Homer*.

Now when an unlettered harper or piper, though perhaps of extenſive fancy and great execution, meets with an inferior player poſſeſſed of the art by notes, it humbles the pride of his

his native talent, and he ſubmits to the lettered man as his maſter.

This, then, is the ſtate of the art between theſe two men: we will ſuppoſe the ignorant player to be the beſt performer, but that he conceives not the poſſibility of reducing his muſical ideas to rules of art, or of communicating them to others by words or writing; while the other, by ſetting down all the wild notes of the unlettered man, convinces *even him*, that the rules exiſted,

$\overbrace{\therefore}$ Δ

although *he* knew them not.

Δ

P. 108. § 14. "As to our verſe, there is one part of its "rhythm which every body perceives; and that is the equal "length of the verſes. That ariſes from their conſiſting of the "ſame number of ſyllables; ten, for example, in our hexameter "verſe: nor can this be diſpenſed with."

The lengths of verſes or lines of poetry are no neceſſary conſtituent part of *rhythmus*; for though every line ſhould be compoſed of regular *metres* or *cadences*, yet the *rhythmus* will be good, whether the number of *cadences* in each line are equalized or not, as in the ſpecies of poems called *Odes*. But a line may conſiſt of *ten ſyllables*, which, for want of the proper *poize* or the proper *quantities*, cannot be reduced to *metrccal cadences* without great aſſiſtance from pauſes, or changing the poſition of the words, and of courſe will not be a *rhythmical verſe*.

As inſtances of this, I will here give ſome lines from the firſt book of Milton's Paradiſe Loſt, which aſſuredly want the

the aſſiſtance I have mentioned, to make them rhythmical verſes.

Line.

122. Irrecon | cileable | to | our | grand | foe.

159. To | do aught | good, | never will | be our | taſk.

Or thus, tranſpoſe NEVER,

To | do aught | good, will | never | be our | taſk.

160. As | being | the con | trary | to | his high | will.

But in modern language, this method of pronouncing CONTRARY

is only uſed among vulgar people; therefore it ſhould be thus:

As | being | the | contrary | to his | high | will.

248. Whom | reaſon | hath | equall'd, | force hath | made ſu | preme.

402. His | temple | right a | gainſt | the | temple | of | God.

406. Next Chemos, the obſcene dread of Moab's ſons.

452. Of Thammuz yearly wounded; the love-tale.

470. He alſo a gainſt the houſe of God was bold.

472. Ahaz, his ſottiſh conqueror, whom he drew.

490. Belial came laſt, than whom a ſpirit more lewd.

499. Of riot aſcends a bove their loftieſt towers.

509. Gods, yet confeſſed later than heaven and earth.

554. Deliberate valour breath'd, firm and unmov'd.

558. Anguiſh, and doubt, and fears, and ſorrow, and pain.

562.

562. Their painful ſteps o'er the burnt ſoil: and now.

584. Da maſco, or Mo rocco, or Trebi fond.

592. All her o riginal brightneſs; nor ap peared.

594. Of glory ob ſcured: as when the ſun new riſen.

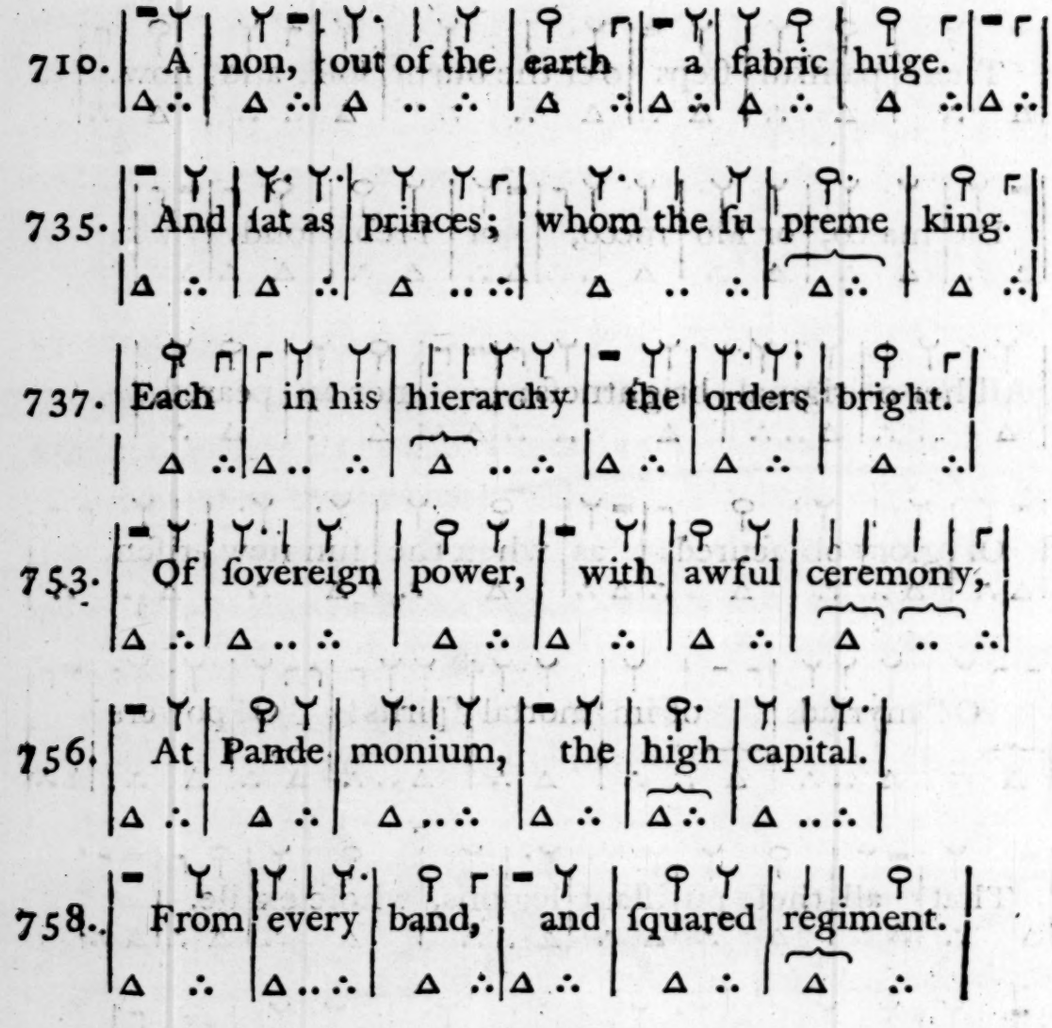
622. O! myriads of im mortal ſpirits! O! powers.

632. That all theſe pu iſſant legions, whoſe ex ile.

682. The riches of heaven's pavement trodden gold.

704. Severing each kind, and ſcumm'd the bullion droſs.

Or, Sever'd each kind, &c.


710. A non, out of the earth a fabric huge.
735. And ſat as princes; whom the ſu preme king.
737. Each in his hierarchy the orders bright.
753. Of ſovereign power, with awful ceremony,
756. At Pande monium, the high capital.
758. From every band, and ſquared regiment.

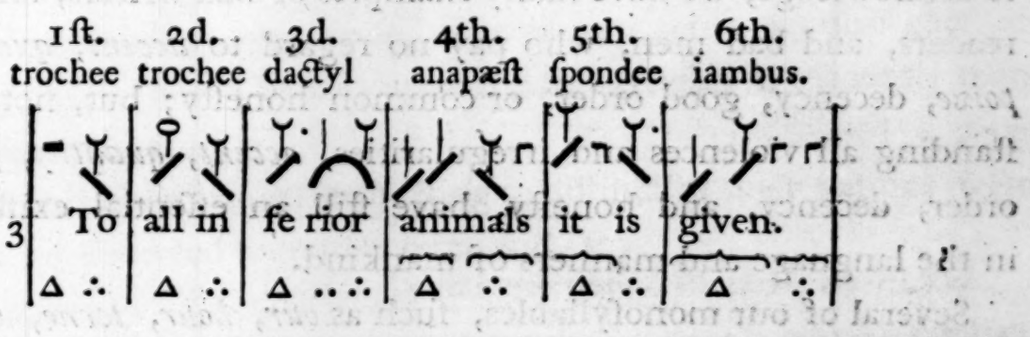
Meaſured lines of whatever lengths, are, or may be, what I call *rhythmical clauſes*; and are otherwiſe diſtinguiſhed both in antient and modern language by the names of *hexametres*, *pentametres*, *tetrametres*, &c. If it were not for the rhymes in modern poetry, the ear would never diſcover the ends of verſes, when properly pronounced; becauſe the *rhythmus* never ſtops, not even at * pauſes, which would be tireſome and offenſive if we

* For though there is a diſcontinuance of ſound, the rhythmus is continued to the end of the piece; and by that continuance every *pauſe* is meaſured.

always found them at equal and periodical diſtances; and hence it is, that the cæſure is never offenſive in blank verſe (ſee lines from Milton, p. 77.). If the *octometres*, which I have given (p. 80, 81.) from the *Æneid* and *Iliad*, are read by my notes, the ear will not diſcover the ends of the lines by an equality of periods.

Our language which (to ſpeak according to the Greek proſody) abounds with *iambics*, *trochees*, *ſpondees*, *dactyls*, and *anapæſts*, makes agreeable *hexametres* with five cadences of words, and the quantity of one more left for pauſes.

But the preciſe number of TEN ſyllables are not always the neceſſary complement of the five *cadences* of words; for if there are dactylic feet, the number of ſyllables may be increaſed without any injury to the meaſure. As for example,



A *minim reſt* or ſilence, together with the ſyllable TO, makes the firſt cadence a *trochee*. In the fourth cadence, the word ANIMALS, by itſelf, is an *anapæſt*; but to give a denomination to the whole cadence, which includes a *reſt* or ſilence of a *crotchet*, it ſhould be called an *ionicus à minore*. The word GIVEN in the ſixth cadence is an iambus; but to give a denomination to the

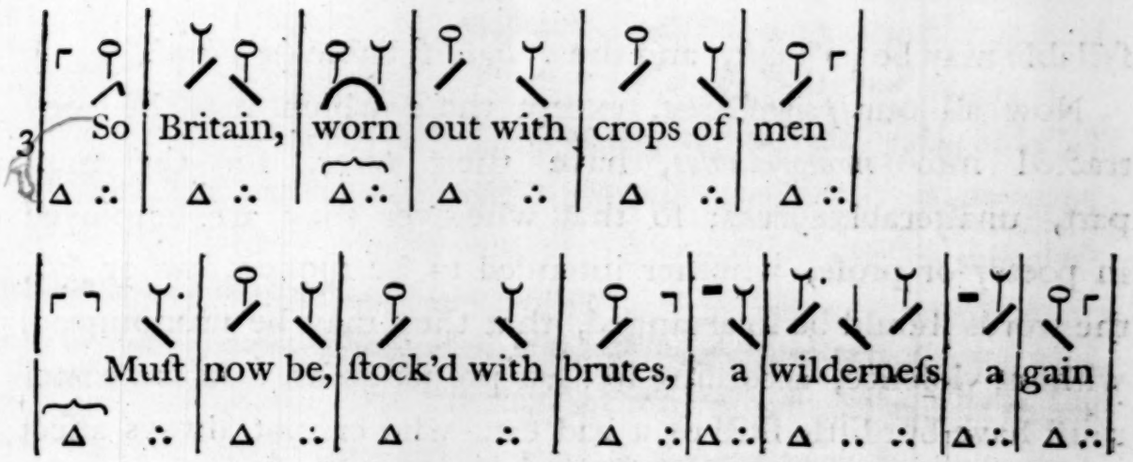
whole cadence, which has a *trochee* in ſilence, we muſt call it an antiſpaſt.

The above line, if read as noted, is a good *hexametre*, not *alexandrine*, and yet has THIRTEEN ſyllables. And as a proof that our language has ſyllables affected to *quantity* as well as to *accent* and *poize*, the word ANIMALS, though of three ſyllables, was not long enough to make up the meaſure of the *cadence* without the *crotchet reſt* which follows it; and the monoſyllable ALL in the *ſecond cadence* is exactly as long as the three ſyllables of ANIMALS. Again, the monoſyllable IT in the *fifth cadence* was not long enough to ſtand for half the *ſpondee*, without the aid of the *quaver reſt* which follows it.

If authorities can be quoted againſt theſe opinions, to ſhew, for example, that IT may be *long* and ALL *ſhort*, we muſt be obliged to acknowledge, we have many examples of bad writers, and bad readers, and bad men, who pay no regard to *accent*, *quantity*, *poize*, decency, good order, or common honeſty; but, notwithſtanding all violences and irregularities, *accent*, *quantity*, *poize*, order, decency, and honeſty, have ſtill an eſſential exiſtence, in the language and manners of mankind.

Several of our monoſyllables, ſuch as *our*, *hour*, *torne*, *worn*, *borne*, and the like, are ſo long as that any one of them with eight other ſyllables will make an unexceptionable *hexametre* line. However, theſe long ſyllables ſo employed have evidently the effect, and nearly the ſame ſound, as two ſyllables, though in other lines they can be ſounded as mere monoſyllables.

EXAMPLE

EXAMPLE OF A LINE OF NINE SYLLABLES IN SIX CADENCES, COUPLED WITH AN ALEXANDRINE OF EIGHT CADENCES.

P. 109. § 15. "The mixture of loud and ſoft.——This is "ſo eſſential to our verſe, that if the ſenſe require that an "emphaſis ſhould be laid upon the ſoft ſyllable it evidently mars "the verſe, &c."

In this obſervation, two things, diſtinct in their nature, ſeem to be confounded together, *poize* and *force*.

Loudneſs of ſpeech, whether on ſyllables, words, or ſentences, muſt always be *ad libitum*, and is therefore an *accident* different from, and independent of, *emphaſis* or the Δ *heavy poize* of a ſyllable, which is never *ad libitum*, but poſitively fixed in all words, except monoſyllables. For if *loudneſs* be required on a particular word or ſentence, it ſhould continue uniformly on all and every one of the ſyllables of that word or ſentence; whereas *emphaſis* or the Δ *heavy poize* is confined to a ſingle ſyllable, or to

half

half *a cadence* at moſt, the next ſyllable or next *half cadence* requiring abſolutely the *unemphatic* or ∴ *light poize*. We have

∴ Δ

proved by a clear example (ſee p. 88. *my dear*), that the Δ *heavy*

" "

ſyllable may be (,) *ſoft*, and the ∴ *light* ſyllable (˛) *loud*.

Now all our *polyſyllables*, except thoſe which may be contracted into *monoſyllables*, have their *poize*, for the moſt part, unalterably *fixed*; ſo that wherever they are employed in poetry or proſe, whether intended to be ſpoken *loud* or *ſoft*, the words ſhould be ſo arranged, that they may be pronounced, without violence, according to their proper *poize*. And a writer muſt have but little ſkill or a bad ear, who cannot always affect this, ſince almoſt all the *monoſyllables*, with which our language abounds, are ſo *pliant* as to ſubmit, according as the caſe may require, to either the ∴ *light*, or Δ the *heavy*. But the words SOIL, TOIL, and ſome others ſeem abſolutely heavy; for which an exception ſhould have been made in p. 133.

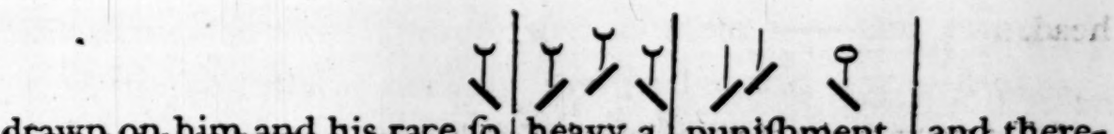
I obſerve your l—p thinks the word *firſt*, in the firſt line of the Paradiſe Loſt, ſhould be read (∴) *light*, which I have marked Δ *heavy*. As it is not my intention in this treatiſe, to decide magiſterially on the certain pronounciation of any word, which, in the ſeveral parts of this iſland, may be underſtood to be the ſame, though very differently ſounded, I will not inſiſt on the rectitude of the expreſſion which I have applied to that or any other ſyllable; my deſign being principally to ſhew, that all the neceſſary expreſſions, or accidents of elocution, may be reduced to rule, and committed to writing, by theſe legible ſymbols.

However,

However, if my judgement was erroneous in the above mentioned inſtance, I will juſt mention what led me into it.

I thought ſo great a poet as Milton would not have put an

on the contrary, he meant to point out *emphatically (not loudly)*



ſee any reaſon for bringing the accidents attending the ſyllables in the firſt line of a diſtich to tally numerically with thoſe of the ſecond: for in that caſe, the cæſure muſt always be in the ſame periods of both lines, which your l—p juſtly remarks as a great fault in French and Engliſh poetry; though, I think, it does not neceſſarily happen in the latter. And M. Voltaire has

has avoided it, in ſome degree, ſince he has adopted our ten ſyllable meaſure *.

P. 110. § 16. ♯♯ " As to quantity, it is certainly not eſſential " to our verſe; and far leſs is accent."

If your l—p's opinion prevails here, it will deſtroy my whole fabric. But having laboured to aſcertain and explain theſe eſſential accidents of our language by legible notes; and to prove the truth of their exiſtence, by experiments ſubmitted to our vulgar ſenſes, by the aid of a baſs viol or *pitch-pipe*. I muſt now call the ſeveral examples, which I have made the ſubjects of thoſe experiments, FACTS; and thoſe *facts* only, without farther words, are all I ſhall here oppoſe to your l—p's opinion on this head.

* The greater number of monoſyllables in Engliſh, being in proportion as 3 to 2 more than in French, gives our language a conſiderable advantage over theirs, in changing the place of the cæſure, as well as in the diſpoſition of cadence and quantity. And conſidering how much both languages are embarraſſed with neceſſary conſonants (beſides the uſeleſs ones), if they had not had a great proportion of monoſyllables, their verſification would have been much worſe. In Engliſh, the proportion of monoſyllables to polyſyllables is more than as 5 to 2. In French ſomething leſs than as 3 to 2. But in Italian, which having more vowels has leſs occaſion for monoſyllables, their proportion to polyſyllables is not quite 3 to 4, or 1½ to 2. The ſuperior melody of one language over another will be nearly in proportion as the one exceeds the other in the number of (vowels or) vocal ſounds. The number of vocal and conſonantal ſounds in Italian are nearly equal, or 54 conſonants to 53 vowels; in Latin 5 conſonant to 4 vowels; in French, ſuppoſing the orthography not as written, but as ſounded in pronunciation, the conſonantal to the vocal ſounds are as 4 to 3; and in Engliſh, in the like manner, the proportions are as 3 to 2. Therefore, in this view, the French has an advantage over the Engliſh in the proportion of 9 to 8; but this is over-balanced by the Engliſh advantage in its monoſyllables, which it has more than the French in the proportion of 5 to 3 or 10 to 6.

P. 110. § 16. |||| and *** " The pauſes, as I have obſerved, " cannot ſtand for any part of the verſe, nor ſupply the place of " a ſingle ſyllable.——At the ſame time theſe pauſes are a very " great beauty, particularly in our blank verſe, filling up a " conſiderable part of the time; and therefore, are very properly " conſidered as a part at leaſt of the time of the verſe, if not " of the verſe itſelf."

Your l—p ſays enough here to ſhew the uſe and importance of pauſes; they certainly have the ſame uſe in rhyme as in blank verſe. The foregoing examples give proofs.

P. 110. § 16. ††† and ‡‡‡. " Certain ſyllables of certain words " had particular tones appropriated to them.——Our compo- " ſition can be little or nothing improved in that way.—And as " to rhythm, we have not what they called rhythm, ariſing " from a certain compoſition of long and ſhort ſyllables, &c."

The ſpecimens I have given (in p. 136. & *ſeq.*) prove, that we have our appropriated tones as well as the Greeks. But in order to know whether our tones in general are, or are not, capable of improvement, let any man, in his travels through this iſland, take down, by theſe rules, the ſeveral provincial tones. Then, comparing them with one another, and with that of the metropolis, he will find a conſiderable variety among them; and ſome, he will probably think better than others: ſurely then it will follow, that the tones which he does not approve of, may be altered for the better, by adopting the moſt approved accentual ſounds in their ſtead.

As to *rhythmus*, there is not the leaſt room to doubt, but that we have as abſolute *quantity* in our language as the Greeks had in theirs; and that their *rhythmus* was governed by the *poize* of *arſis* and *theſis* is teſtified by all their writers, as ours is by the ſame thing, only changing the form of the members from *metres* to *cadences*, which are more exact (ſee p. 113, 114, and 115); and in that we have the advantage of effecting the ſame thing with leſs labour. *Quantity* never governed *rhythmus*; but was as ſubſervient to it as materials are to the building of an edifice: wherein it is the buſineſs of the workman to chuſe the materials that will fit, and not to accommodate the ſize of the apartments to the dimenſions of the bricks and ſtones. And here we may ſhew one of the uſes of our *pauſes*; for if a ſyllable is too ſhort, we may ſupply its deficiency by a *pauſe*, by which means an *iambus* or *trochee* may anſwer to fill a *cadence* as well as a *ſpondee*. Of this examples may be found among the foregoing. I make no doubt, but many inſtances may be adduced, where both *poize* and *quantity* have been violated by our beſt poets; but a poetical licence, the offspring of hard neceſſity, is not a ſufficient authority to deny or diſown the laws of nature. For though ſpeech is artificial; yet *accent*, *quantity*, and *poize*, are natural principles, without which it could not be conſtructed.

P. 111. § 16. ||||||. "In ſhort, the Greek language was the "work not only of grammarians and philoſophers, but of "muſicians, &c."

I do not pretend to ſet up *our language* as any thing like a *rival* to the *Greek* in its *grammatical*, *etymological*, or *orthographical*

phical frame and conſtruction; but certainly, the accidents of *melody* and *rhythmus* are not peculiar to the *Greek:* they are *common* to the *Engliſh* and to all the languages that I know any thing of, or ever heard pronounced.

When a man ſtudies the character and manners of an ancient worthy, the utility he may and ſhould draw from that ſtudy, is to form his own morals, as near as the difference of times and places will permit, by the imitation of ſo excellent a model. It is not in our power to make the Greek our national language; but it is certainly in the power of learned men to make great improvements in that we have. Your l—p's maſterly obſervations on the Greek language give us room to think, you underſtand it more critically than even your native tongue; which is far from being my caſe. I juſt know enough of it to perceive how much better its properties were underſtood, cultivated, and methodized, by its grammarians, poets, and muſicians, than has happened to any other language within my knowledge. But as, in compariſon with the Greek, all the languages in modern Europe are involved in the ſame diſgrace, among which our own holds at leaſt a middle rank, let me preſume to offer the following hypotheſis as their apology.

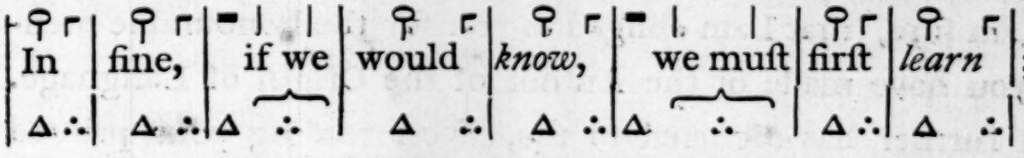
While the Greek poet and muſician was one and the ſame perſon, he took great care to make his muſical fancy ſo far ſubſervient to his poetical, that neither the *accent*, *quantity*, or *poize* of a ſyllable ſhould ever be violated. But when the two profeſſions came to be ſeparated, then, I can ſuppoſe, the muſical compoſer, more partial to his own, than to the compoſition of the poet, gave preference to a pretty

muſical idea, though it might run counter to every accentual property. This abuſe, I preſume, was ſo thoroughly eſtabliſhed before the revival of the arts and the invention of our modern ſcale and modulation, that no mere compoſer of muſic felt, or feels, any concern about *lingual accent*, *quantity*, or *poize*; but is quite indifferent whether, in compliance with his muſical whim, he extends a ſingle ſyllable to the length of 20 *cadences*, either on a ſingle tone, or articulated into 160, through all the extent of the voice; or whether he crams 8 or 12 ſyllables (which might in their natural quantities be ſpondaic) into the narrow compaſs of one cadence (ſee p. 66. *folly)*. Now, admitting this ſuppoſition, let us ſtate the natural conſequences of the ANTIENT and of the MODERN poetico-muſical compoſition. The ANTIENT Greeks, always accuſtomed to hear the ſame accentuation of their language, both in common diſcourſe and in muſical melodies, were never led aſtray; but became, by habitude, to know as familiarly the *accentual* and *rhythmical* properties of every word, as we do, now-a-days, the like qualities of every common hacknied tune; in which nobody, that has any ear for muſic, is materially miſtaken. But as to MODERN languages, their *accentual* and *rhythmical* properties being continually violated by muſicians, it is no wonder, that even learned men have been hitherto ſo far miſled as not to perceive that they have preciſely every *accentual* and *rhythmical* property that the Greeks had; properties which muſt neceſſarily belong to all languages whatſoever.

Thus, when things arrive at a certain point of perfection, luxurious refinements in great communities ſeldom fail to lead them

them into error and confuſion. The phyſician, quitting his pharmacy, truſts the life of his patient to the hazardous handling of a ſecond-hand profeſſion. The lawyer, no longer compoſing his own pleadings, lifeleſs in the cauſe, blunders through the blunders of a ſubaltern blunderer.

So the Attic or Roman poet, who firſt ſubmitted the *poizing* and *accentuation* of his language to a mere muſician, laid the foundation of our lingual diſgrace. To rectify which, there is no method ſo ſure as to adopt, in that particular, the *ancient Greek* prudence, under which the ſtudy of muſic and letters were intimately blended together. For if we think it neceſſary to inſtruct our children by a dancing-maſter, in the rhythmical art, to enable them to move and walk more gracefully than the untutored peaſant; why, ſince language depends both on rhythmus and melody, ſhould we not alſo teach them to read under the rules of muſic, that their ſpeech may be as graceful and as proper as their movement? All that part of language which belongs to its utterance, is intirely to be regulated by the rules of muſic; that is, of melody and rhythmus: how then is it poſſible, to bring that part of it to the perfection it may be capable of, if our men of letters are ſo ignorant of it, as to doubt or deny its exiſtence?



; and if we wiſh to improve our language, the grammarian, the poet, and the muſician, muſt again be united in the ſame perſon.

POSTSCRIPT.

POSTSCRIPT.

WHILE the fourth part of this Eſſay was in the preſs, the old proof ſheets of the three firſt parts were ſent to the Author of the *Origin and Progreſs of Language*, with a letter, obſerving, that as there were in thoſe three parts ſome additions and corrections beyond what he had ſeen, his l—p, might on the peruſal, find ſomething to anſwer the objections, and remove the doubts expreſſed in his laſt obſervations. To which his l—p replied:

SIR,

I HAD the favour of your letter by Mr. — with your printed ſheets; for which I think myſelf much obliged to you. You have added, I ſee, more examples and illuſtrations; and the public is obliged to you for your fair dealing, in publiſhing what may be ſaid againſt your ſyſtem as well as for it; ſo that every man may judge for himſelf. Whether what I have ſaid by way of objection, will be thought to have any weight, I know not; but I am ſure, that I am obliged to you for the honourable mention you have made of the Author of the Origin of Language. What further has occurred to me, upon reading your printed ſheets, you have in the encloſed paper.

I am, with great regard and eſteem, &c.

To J— S—, Eſq; Margaret Street, Cavendiſh Square, London.

THE OBSERVATIONS INCLOSED IN THE FOREGOING LETTER.

"THE nature of your work, as I undeſtand it, is to com-
"pare the melody and rhythm of muſic with the melody
" and rhythm of language; and to try how far the rules of both
" theſe in muſic may be applied to language. A ſpeculation
" certainly very curious, and which, I think, may be alſo uſeful;
" inaſmuch as the melody and rhythm of muſic are more accu-
" rate, and governed by more certain rules, than thoſe of even
" the moſt perfect languages. As to the *melody* of language,
" there is a difference, which you acknowledge, betwixt it and
" the melody of muſic; namely, that the latter proceeds by
" greater intervals, diſtinctly marked, and therefore is what the
" Greek writers call *diaſtematic:* whereas the muſic of ſpeech
" proceeds by very ſmall and inappretiable intervals, the voice
" never reſting upon any one tone; but going on in a continued
" flow, or ῥύσις, as they called it; and from thence they gave it
" the name of συνεχὴς, or *continued*, in contra-diſtinction to the
" *diaſtematic*. And ſo far you are certainly in the right. As to
" *rhythm*, you ſeem to think, that there is no material difference
" betwixt the rhythmus of muſic and that of language. For,
" according to your ſyſtem, there is *common* and *triple* time in
" each; they are both divided into bars, and the pauſes of each
" make part of thoſe bars. And here, I think, lies the great

" objection

" objection to your ſyſtem: for, till I ſhall have ſeen what you " have written, I muſt ſtill continue to doubt, whether there be " any other diviſion of the ſound of language than, firſt, what " is common to all languages; *viz.* the pauſes which the ſenſe " requires; ſecondly, the diviſion into feet, conſiſting of certain " combinations of long and ſhort ſyllables, which is peculiar to " the learned languages; and, thirdly, the combination of loud " and ſoft ſyllables, which makes what we call the *feet* * of our " Engliſh verſe, and may, I think, alſo be applied to the rhythm " of our proſe. Beſides theſe, I, for my part, perceive no other " rhythm in ſpeech. At the ſame time, I am far from ſetting " up my perceptions as a rule: for I am ſenſible how much they " are governed by cuſtom, of which we need no other proof " than that we certainly have not the ſame perception of the " diviſion of language into combinations of long and ſhort ſylla- " bles (that is, metrical feet), as the ancients had†; becauſe " having no ſuch rhythm in our language, our ears are not " accuſtomed to it(a). ‡ That language may be divided into bars " as well as muſic, you have ſhewn very evidently; and it is " likely, that a well-taught ear, ſuch as yours, will perceive " that diviſion, and will meaſure ſpeech by it as well as it does a " tune. It may alſo perceive, that thoſe bars proceed either by " common or triple time. But I much doubt, whether any " man, that is not a muſician, can be made to perceive it; the " conſequence of which is, that it will be of no uſe. It may, " however, be true, that though the diviſion itſelf may not be

* This and the following marks, in theſe obſervations, refer to the anſwers which follow them.

(a) Vide p. 119 to 121. 136 to 144.

" perceived

" perceived by any but thoſe of learned ears, yet the effects of it " may be felt by all. For this is generally the caſe of the " popular arts, of which every body feels the effects, but only " the learned know the cauſes which produce them. As to " muſic, I am convinced, that the diviſion of a tune into bars, " whether in common or triple time, is abſolutely neceſſary. " Now if the reaſon of this could be ſhewn, we ſhould be able " to judge, whether that reaſon would not likewiſe be applicable " to ſpeech. You ſeem to think it difficult, if not impoſſible, " to diſcover this reaſon; and if it be impoſſible to you, I am " perſwaded it is to every other. But it is certainly poſſible to " be ſure of the fact;—I mean, || whether a ſpeech, compoſed " in ſuch a way as not to be capable of a diviſion into bars, will " not offend the ear as much as muſic ſo compoſed. And if " that be the fact, I ſhall be ſatisfied, without knowing the " cauſe; though I ſhould be obliged to confeſs, that I have " ſpoken all my life in muſical bars, without knowing that I " did ſo, like the *bourgeois gentilhomme* you mention in Moliere, " who had ſpoken proſe all his life without knowing it.

" Before I quit this ſubject, ** I muſt own myſelf fully con- " vinced, that the pauſes make an eſſential part of the rhythm " of ſpeech; and that if a man in ſpeaking, ſtops where he " ſhould not, or ſtops too long or too ſhort, he will not only " offend the underſtanding, but the ear; and our notation of " theſe ſtops in writing is imperfect, inaſmuch as they only " mark that one pauſe is greater than another; but do not let us " know by how much, or in what proportion, the one is longer " than the other.

" As to the Greek language, the knowledge of its accents and " rhythmus does not belong to your general ſyſtem, any farther " than as it may ſerve to explain and illuſtrate your theory. " Till I ſee more of your ſheets, I ſhall believe, that the tones of " the Greek language were altogether different from the tones of " Engliſh, or of any other language now ſpoken in Europe, in " this reſpect, that each word in Greek, pronounced by itſelf, " and without the leaſt degree of paſſion or ſentiment (b), had an " acute accent upon one particular ſyllable of it, juſt as much as " any Engliſh polyſyllable, pronounced by itſelf, has one ſyl- " lable ſounded louder than the reſt. The modern Greeks have " loſt thoſe tones, and in place of acute and grave have ſubſti- " tuted loud and ſoft ††; for they conſtantly ſound every ſyllable " loud which is marked in the Greek books with an acute accent, " which makes their pronunciation reſemble more that of the " Engliſh than of any other language in Europe. In this man- " ner, I imagine, the ſingle Greek word was pronounced; and " in compoſition, whether the ſpeaker ſpoke loud or ſoft, or in " whatever tone or paſſion, ſtill the elevation of the tone upon " the accented ſyllable was obſerved (c).

" And here there occurs a problem well worthy the conſidera- " tion of ſuch a muſician as you; *viz.* wherein the difference " conſiſts betwixt the tone of paſſion ‡‡ and the muſical tones of " acute and grave? That there is ſuch a difference I hold to be a " certain fact. ||| For one man will ſing a tune ſo as to make it " touch the heart of every body who has any feeling; while

(b) Vide p. 136. Engliſh words have the ſame.
(c) It is the ſame in Engliſh.

" another

" another ſhall ſing the ſame tune, the ſame notes, the ſame
" rhythm, and in the ſame key, but without any expreſſion.
" Now I ſhould be glad to know, what makes this difference.
" Is it, that the one voice is clearer, ſweeter, or more liquid
" than the other? Or is there ſomething more than all that? "

" There is another thing concerning the Greek language, of
" which I ſhould be glad to have your opinion; *** whether I
" do not carry the doctrine I have learned from you, of the ſlides
" of the voice in ſpeaking, too far, when I ſuppoſe, that the
" Greek acute accent did not riſe at once upon the accented
" ſyllable; but was riſing gradually upon the preceding ſyllables,
" and only came to its greateſt height upon the acuted, and fell
" down again in like manner upon the ſucceeding ſyllables.
" This is a conjecture I propoſed in the laſt obſervations I ſent
" you, and I hope you will favour me with your opinion of it[d].

" I have only to add, that I am very ſenſible of the truth of
" what you hint in your laſt letter, that I know not enough of
" the practice of muſic to be able to judge rightly of your ſyſtem.
" But though my curioſity be very great, I am afraid that I am
" too late in life to learn that, or any thing elſe, of which I
" know nothing at all. I have a very high opinion both of the
" theory and practice of muſic. As to the theory, I am clearly
" of the opinion of the Pythagoræans, that all nature is muſic;
" that is, numbers and proportions. Every philoſopher, there-
" fore, ſhould ſtudy the theory of it: and as to the practice,
" I hold it as a part of a liberal education to be taught it more or
" leſs. This, at leaſt, was the opinion of the ancients. In

(d) See p. 142. the words *comparable*, *conſtituent*, *Conſtantinople*, and p. 143. *ſyllable*.

" Athens, every gentleman learned grammar, muſic, and the " exerciſes of the *palæſtra*; and, I believe, it was ſo likewiſe " among the Romans, after they ceaſed to be barbarians. In " this country we are taught grammar at ſchool; but not near ſo " well as you are in England. The exerciſes are almoſt gone " quite out of faſhion among us; and, I believe, it is no better in " England. And as to muſic, it never was any part of a liberal " education here; and for that reaſon I know nothing of it, " except a little of theory, which I have taught myſelf."

LETTER

LETTER TO THE AUTHOR OF THE ORIGIN AND PROGRESS OF LANGUAGE.

* * * *, Margaret Street, Sept. 23, 1775.

YOUR l—p's favour of the 21ſt *ult.* with your laſt obſervations, is come to my hands; to which I have given the beſt anſwers in my power. But as they refer to many paſſages in the fourth part, which your l—p has not yet ſeen, I ſend you ſix more of the proof ſheets, and I hope I ſhall be able to preſent your l—p with the whole in about a month. My printer, careful to avoid errors, does not finiſh more than a ſheet in a week; notwithſtanding which, ſeveral have eſcaped our vigilance.

I have mentioned in a former letter to your l—p, that "nothing can tend ſo much to elucidate any ſubject as the "queries of an ingenious doubter." And it is natural to ſuppoſe, that ſome or all thoſe which your l—p has made, would have come into the minds of other ingenious men: therefore, as my deſign was to find out and eſtabliſh *a truth*, I was very well pleaſed to have them fully ſtated, that I might have the opportunity either of correcting myſelf, or of obviating all other probable objections by my anſwers to *them*. In doing which, I

have

have experienced the inſufficiency of my abilities to explain new ideas that required the utmoſt clearneſs and preciſion of words: for having ſet out at firſt too conciſe to be intelligible, I am now under the neceſſity of making repetitions to clear up the obſcurities of my former brevity.

I am, with great reſpect, &c.

ANSWERS

ANSWERS TO THE OBSERVATIONS IN THE POSTSCRIPT.

PAGE 176. * " The combinations of loud and ſoft ſyllables, " which makes what we call the feet of our Engliſh " verſe, &c."

My ſyſtem admits of no ſuch *rhythmical* diſtinction as that of loud and ſoft ſyllables, nor of feet ſo formed. I was in hopes what I have ſaid in p. 12. 19, 20. 22 to 24. 27 to 32. 68. 77. 86 to 89. would have convinced your l—p of the neceſſity of calling theſe perceptions, being manifeſtly different, by different names (ſee alſo p. 115. 117 to 120.). Your l—p cannot think that the Greeks meant THESIS to ſignify *loudneſs*; or ARSIS, *ſoftneſs*. The emphatic diſtinction among ſyllables, which I call the POIZE, occurring periodically, and divided alternately into *heavy* and *light*, was certainly what they underſtood by THESIS and ARSIS. They felt the emphatic power of the THESIS, which I call *heavy* Δ; and by that feeling, or *impulſe*, they were governed in the Ἀγωγὴ ῥυθμικὴ(a), or *rhythmical* DRIFT of the tune or verſe; that is, in the quality of the *metres*, *triple* or *common*, as well as in the degree of velocity; and this was clearly pointed out by the words Ἀγωγὴ ῥυθμικῆς ἐμφάσεως, the DRIFT of *rhythmical emphaſis*.

Now if this THESIS, or *emphatic impulſe*, which is *ſenſibly expected* in every *metre*, and which, in my ſyſtem, lies on the

(a) Ariſtid. Quint. lib. I. Meib. vol. II. p. 42.

firſt *ſound* or *ſilence* of every CADENCE, is not diſtinguiſhed from *loudneſs*, which means a *force of ſound* uniformly exerted, and not a periodical and alternate change by intermiſſions, ſuch as the POIZE of *heavy* and *light*; I ſay, if two affections, ſo palpably different, cannot be diſtinctly comprehended and deſcribed by appropriated terms, I cannot ſee how it is poſſible to explain them in words.

In treating of arts, there are important and ſignificant diſtinctions concealed in words of vulgar uſe and appearance, which eſcape the obſervation of all except thoſe who are ſkilled in the arts deſcribed; and therefore, notwithſtanding the excellent tranſlation and commentary of Meibomius, it is abſolutely neceſſary to underſtand both Greek and *muſic*, in order to comprehend what the ancient writers on that ſubject have ſaid; in which ſearch, the *virtuoſi* will find more help from their knowledge of the art than even of the language.

That the *emphatic impulſe* of THESIS has been generally confounded with ACCENT by the moderns, has certainly been owing to their miſunderſtanding and miſapplying what has been ſaid by the ancients; which furniſhes us with a convincing proof that the grammatical rules of *accentuation*, hitherto followed, are not only defective, but have led all thoſe who ſtrictly adhere to them, into an erroneous application of both ACCENT and QUANTITY; from which they are not likely to recover, till they acquire a clear underſtanding of the POIZE, as a peculiar and eſſential property, or accident *ſui generis*. For, notwithſtanding the reſemblance in ſome caſes, between FORCE and EMPHASIS, may contribute to make your l—p think them to be *one and the ſame*,

ſame, they certainly have nearly as much difference in their application and in their effects, as exiſts between and among our ſeveral ſenſes. So, though ſeeing, feeling, taſting, &c. can all be reduced, under one general term, to ſenſation or perception; yet, as each of theſe five ſenſations have different objects and effects, they require diſtinguiſhing terms. I perceive by my eye, by my ear, by my finger, by my noſe, and by my tongue; but is it not better to have the diſtinct powers of expreſſion by ſaying, I ſee, hear, feel, ſmell, and taſte? By my tongue, I may in the ſame inſtant perceive bitterneſs, ſweetneſs, and heat; which, if I were denied thoſe ſeveral diſtinguiſhing terms, I could never expreſs ſo clearly and diſtinctly by the ſimple verbality of perception or ſenſation: I might ſay, I had three different perceptions; but, for want of diſtinguiſhing terms, could not explain myſelf farther.

In language and muſic, a *ſentence*, or *clauſe*, of twenty or more *cadences* may be *loud*, and the twenty next following *ſoft*; but at the ſame time, every *cadence*, both of *loud* and *ſoft*, muſt begin under the *heavy poize* (Δ), and end under the light (∴ or ..): from which it muſt appear, that FORCE and POIZE are two different perceptions; the one being, by neceſſity, uniformly periodical, and alternately *heavy* and *light* within each period; the other occurring caſually or *ad libitum*, and continued or interrupted at the option of the ſpeaker.

P. 176. †. " We certainly have not the ſame perception of the " diviſion of language into combinations of *long* and *ſhort* ſyllables " (that is, *metrical feet)*, as the ancients had; becauſe having

"*no* ſuch *rhythm* in our own language, our ears are not accuſ-
"tomed to it."

In ſpeaking, there is, or may be, a meaſure of time choſen in ſuch juſt proportion to the ſubject and circumſtance of the diſcourſe, as that either faſter or ſlower would ſeem to fall below perfection, in compariſon with that juſt proportion; yet it is notorious, that various ſpeakers, whoſe elocution, as to the *quantity* of ſyllables, either in the learned or the vulgar tongues, paſſes without cenſure, do all ſpeak in very different meaſures of time; that is to ſay, ſome of them much faſter, or twice as faſt as others; but as every one of them preſerves an *unity of meaſure* in his own diſcourſe, ſo the ſyllables of each, ſingly ſpeaking, will hold the proper proportions of *long* and *ſhort*, each to each, among one another: though if we were to compare the *quantity* of any certain ſyllable pronounced by the ſlower ſpeakers, with the *quantity* of the ſame ſyllable as uttered by the more rapid, we might, among the many, find this ſyllable of ſuch various lengths as to ſuppoſe there was no ſuch thing as *quantity* in the ſyllables of any language. But the relative proportional *quantities* of ſyllables, in both learned and vulgar languages, are as fixed and certain as the *ſteps* of a *minuet*, or any other regular dance, wherein, whether the *agoghe* or DRIFT be faſter or ſlower, the proportional lengths, of each to each, muſt be preſerved under the *impulſe* of *rhythmical* CADENCES (ſee p. 119 to 121.).

P. 176. ‡. "That language may be divided into bars, as well
"as muſic, you have ſhewn very evidently.——But I much
"doubt, whether any man, that is not a muſician, can be made

"to

" to perceive it; the conſequence of which is, *that it will be of* " *no uſe*."

I think, the hardneſs of this deciſion, " *that it will be of no uſe*," might be ſoftened by adding the words, " to (the *amouſoi*) thoſe " that do not underſtand muſic." For why need an art be cried down, becauſe ſome people do not underſtand another art on which it depends? With the ſame juſtice it may be ſaid, " The invention of letters is of no uſe, becauſe ſome people " have never learned to read." *Quintilian* ſays, " Grammar " cannot be perfect without muſic, as it muſt treat of *metres* and " *rythmus* (b)." And therefore, as I have endeavoured to ſhew, that our language has preciſely every one of the *rhythmical*, *metrical*, and *accentual* accidents attributed to the learned languages, I ſhould hope, that Quintilian's opinion will have ſome weight here; and that the learned who happen to be *amouſoi*, and conſequently not competent judges of the facts, will think it juſt to ſtand neuter, when this queſtion comes to the vote, if their taſte and native ear for muſic does not incline them to be of our ſide.

P. 177. ||. " Whether a ſpeech compoſed in ſuch a way as " not to be capable of a diviſion into bars, will not offend the " ear as much as muſic ſo compoſed?"

Neither muſic nor ſpeech can be ſo compoſed as not to be capable of a diviſion into bars; but a bad muſician, or a bad ſpeaker, may pronounce ſo as to keep no certain meaſure. And

(b) Inſtitut. Orat. lib. I. c. 4. De Grammaticâ. Tum nec citra muſicen grammatica poteſt eſſe perfecta, cum ei de metris rhythmiſque dicendum ſit.

a ſpeech written down by the help of our notes, according to the bad manner of ſuch a ſpeaker, would appear to be divided *unrhythmically*; that is, by no equality of METRES or CADENCES. Even poets of great character ſometimes write lines that, without great management of the reader, appear to be not diviſible by *bars* or CADENCES of equal meaſure; but, by our rules, the worſt can be reduced to METRICAL CADENCES and RHYTHMUS. (See the examples from the firſt book of Paradiſe Loſt, p. 159.)

The ſyllabic articulations of ſpeech are diſtinctly formed by the change of our organs, in expreſſing the ſeveral *literal ſounds* of language: but the different *meanings* of *words*, formed by the ſame, or nearly the ſame, literal ſounds and ſyllables, are diſtinguiſhed by ACCENT, QUANTITY, and POIZE.

The POIZE being divided alternately into *heavy* Δ and *light* ∴, and the *heavy* Δ, or *emphatic*, occurring uniformly, during the whole continuance of the ſame meaſure, at equi-diſtant periods, anſwers the ſame end between a ſpeaker and his audience, as beating time does among muſicians. For in whatſoever meaſure the ſpeaker delivers himſelf, ſtill the *agoghe*, the *emphatic impulſe* of the POIZE, will keep both him and his audience in time together, and compel him to preſerve the juſt *metrical proportions* of *quantity* in his *cadences*, according to *his* habitual dialect or tone.

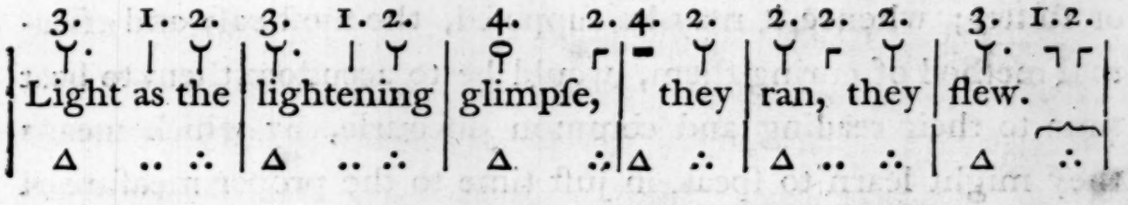
Δ

For example:

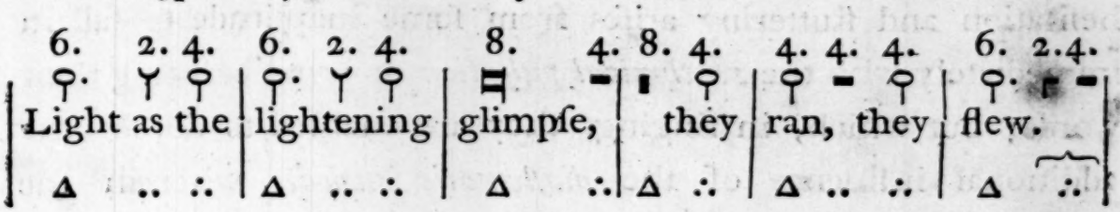
Suppoſe two perſons of the ſame habitual dialect or tone, differing only in velocity; the one quicker, the other ſlower; If the firſt ſhould ſpeak a ſentence in the proportion of *ſix times*, or *ſix quavers*, in each CADENCE, allowing *one time* or *quaver* to the

the *ſhorteſt ſyllable*; and the other ſhould repeat the ſame words in the proportion of *twelve times*, or *ſix crotchets* in each CADENCE, that is, allowing *two times*, or *one crotchet*, to the *ſhorteſt ſyllables:* it is evident, theſe two ſpeakers would ſeparately preſerve the ſame ratio or proportion in the lengths of their ſyllables, each to each; ſo that, in that reſpect, the words would carry the ſame meaning, though the firſt ſpeaker would pronounce twice as quick as the laſt; for the firſt would utter two CADENCES in the ſame ſpace of time that the ſecond would pronounce only one. As thus, the proportions marked in numbers:

Firſt ſpeaker, in cadences of ſix times.



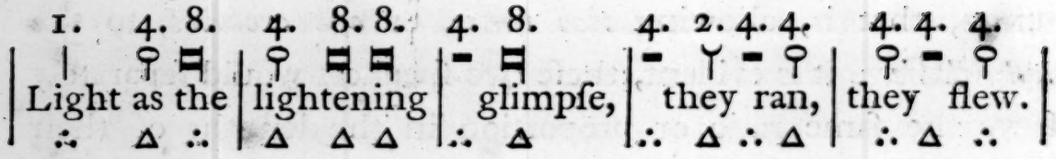
Second ſpeaker, in cadences of twelve times.



But if the ſame words were uttered in the following manner by a third perſon, where, by the inequality of the *metres* or CADENCES, the RHYTHMUS is quite deſtroyed, and the POIZE miſplaced,

Falſe

Falſe cadences, or metres, of unequal time.



we ſhould perceive the language ſo altered, as that it would ſcarce ſeem to be the ſame; it would be ridiculous or diſagreeable, like the moſt uncouth mixture of different provincial manners; and the diſlocated order of the POIZE (if any one could pronounce ſo) would give pain to an audience.

People who ſtutter, pronounce partly in this latter manner; but it is notorious, when ſuch perſons ſing, they never heſitate or ſtutter; whence it may be ſuppoſed, the moſt eaſy and effectual method of curing them, would be to accuſtom them to beat time to their reading and common diſcourſe, by which means they might learn to ſpeak in juſt time to the proper meaſure of their words and phraſes. For it ſhould ſeem, the cauſe of their heſitation and ſtuttering ariſes from ſome inaptitude to fall in immediately with the *rhythmical pulſation* or *poize* befitting their words; but which, in ſinging, they are enabled to do, by the additional influence of the *diaſtematic melody*, wherein the CADENCES are more certainly pointed out, than even in poetry, or any language without additional muſic.

P. 177. ** "I muſt own myſelf fully convinced, that the "pauſes make an eſſential part of the rhythm of ſpeech, and "that if a man ſtops——too long or too ſhort, &c."

As your l—p is convinced of the neceſſity of meaſured *pauſes*, you will eaſily conceive, that neither *ſyllables* nor *pauſes* can be meaſured or duly proportioned without a certain uniform *pulſation*, either actual or in the mind; and this brings us to the neceſſity of the diviſion by CADENCES or *bars*, the beginning of each CADENCE being marked almoſt as ſenſibly by the Δ *heavy* POIZE, as if the meaſure was beaten by the hand or foot.

P. 178. †† "The modern Greeks have loſt theſe tones, and "in place of *acute* and *grave* have ſubſtituted *loud* and *ſoft*; for "they conſtantly found every ſyllable *loud* which is marked in "the Greek books, with an *acute accent*, &c."

Allow me here to put my terms of *heavy* and *light*, in the room of your l—p's words *loud* and *ſoft*; and then we ſhall agree, that the modern Greeks, miſunderſtanding what their anceſtors meant by THESIS and ARSIS, and miſled by the grammarians and commentators of the barbarous middle ages, are now in the ſame error with ourſelves, by not conſidering that "the POIZE "of ſyllables is the moſt determined accident in language" (p. 144.), though all nations muſt feel it, and by not making a

\ / ⌐ / / / \

proper diſtinction between that and ACCENT.

∴ Δ ∴ Δ ∴ Δ ∴

P. 178. ‡‡ "Wherein (does) the difference conſiſt betwixt "the tone of paſſion and the muſical tones of acute and grave?"

The tones of paſſion are diſtinguiſhed by a greater extent of the voice both into the *acute* and the *grave*, and by making the *antitheſis*, or diverſity between the two, more remarkable. Alſo

By

by increaſing the *forte*, and making contraſts occaſionally between the *forte* and *piano*; and by giving an extraordinary *energy* or *emphaſis*, and blending the *forte* now and then with the *heavy poize*; and laſtly, by ſudden and deſultory changes of the meaſure and of its modes; that is, from *faſt* to *ſlow*, and *vice verſâ*; and from *common* to *triple*, and *vice verſâ*.

P. 178. |||| "One man will ſing a tune ſo as to touch the "heart;——another——without any expreſſion."

A great deal of this difference lies in the tone of voice, but a great deal more belongs to art, which comes under the head of taſte, and is done by adding *inſinuating graces* (ſee p. 145.) and by the diſcreet uſe of the *ſtaccato* and *ſoſtenuto*, the *piano* and *forte*, the *ſwell* and *dying away*.

P. 179. *** "Whether——the Greek *acute accent* did (or "did) not riſe at once upon the *acuted ſyllable*, but was riſing "gradually upon the preceding ſyllables, &c."

This depended generally on the ſubject, attendant circumſtances, or the humour of the ſpeaker, and ſometimes, I conceive, on particular words; for ſo it is in our language. A review of the ſeveral examples which I have given will ſhew, that the *accent* riſes or falls, ſometimes at once, and at other times gradually.

And let it be remembered, as it is ſaid in p. 30, "that "drawing the *accents* ſimply over the ſyllables, without the *five* "*muſical parallel* lines, but with ſome regard to higher or lower "by poſition of the marks, was ſo certain a guide, &c."—

I ſay,

I ſay, let it be remembered, that in the ſeveral examples, where the *accents* are drawn ſome higher or lower than others, as // it means to ſhew, that the ſecond *acute* continued aſcending gradually higher than the firſt; and if thus, // it means to ſhew, that the ſecond *acute* did not begin from ſo low a tone as the firſt, but ſurpaſſed it in going higher. The ſame obſervations, being reverſed, will apply to the *grave*, as \\ or \\; a little attention will make this familiar, eſpecially as great accuracy is not abſolutely neceſſary in the dawn of this art, for we are allowed a great latitude in the pitch and extent of our *accents*.

THE END.

The Reader is requeſted to correct the following Errors with the Pen.

Page. Line.

xv. 4. from the bottom, *for* Epamininondas *read* Epaminondas

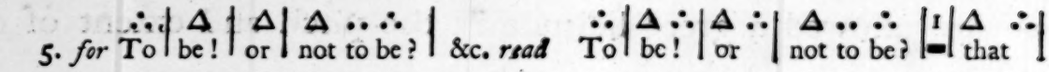
9. 6. from the bottom, *for* but *read* for

10. 11. from the top, *for* Thrax. *read* Thrax,

23. 14. *for* number *read* numbers

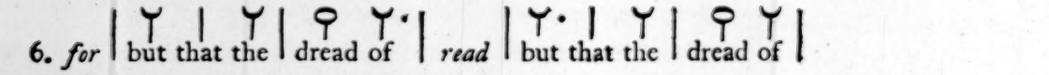
29. 11. *for* $\left|\frac{3}{4}\right|$ *read* $\left|\frac{2}{4}\right|$

40. 1. *for* the marks *read* the other marks

5. *for*  *read*

43. 1. *for* *read*

3. *for*

6. *for*  *read*

70. laſt but one, *for* rhythmus *read* metres

75. 4. *for* or *read* and

88. 4. *for* viz. *heavy* and *light* which govern *read* viz. the POIZE of *heavy* and *light* which governs

109. 11. *for* (the ſame as § 7. ‖.) *read* § 15. (the ſame as § 7. ‖.)

114. 9. *for* parts; *read* parts,

16. *for* odd number three *read* odd number three,

17. *for* (or MEASURE) *read* (or MEASURE);

126. 4. from the bottom, *for* ra ta pa ta *read* ra ta pa ta

141. 6. *for* dactyl. *read* cretic.

147. 6. from the bottom, *for* (p. 23. 29. 30.) *read* (23. 29. 32.)

175. 2. *for* undeſtand *read* underſtand

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